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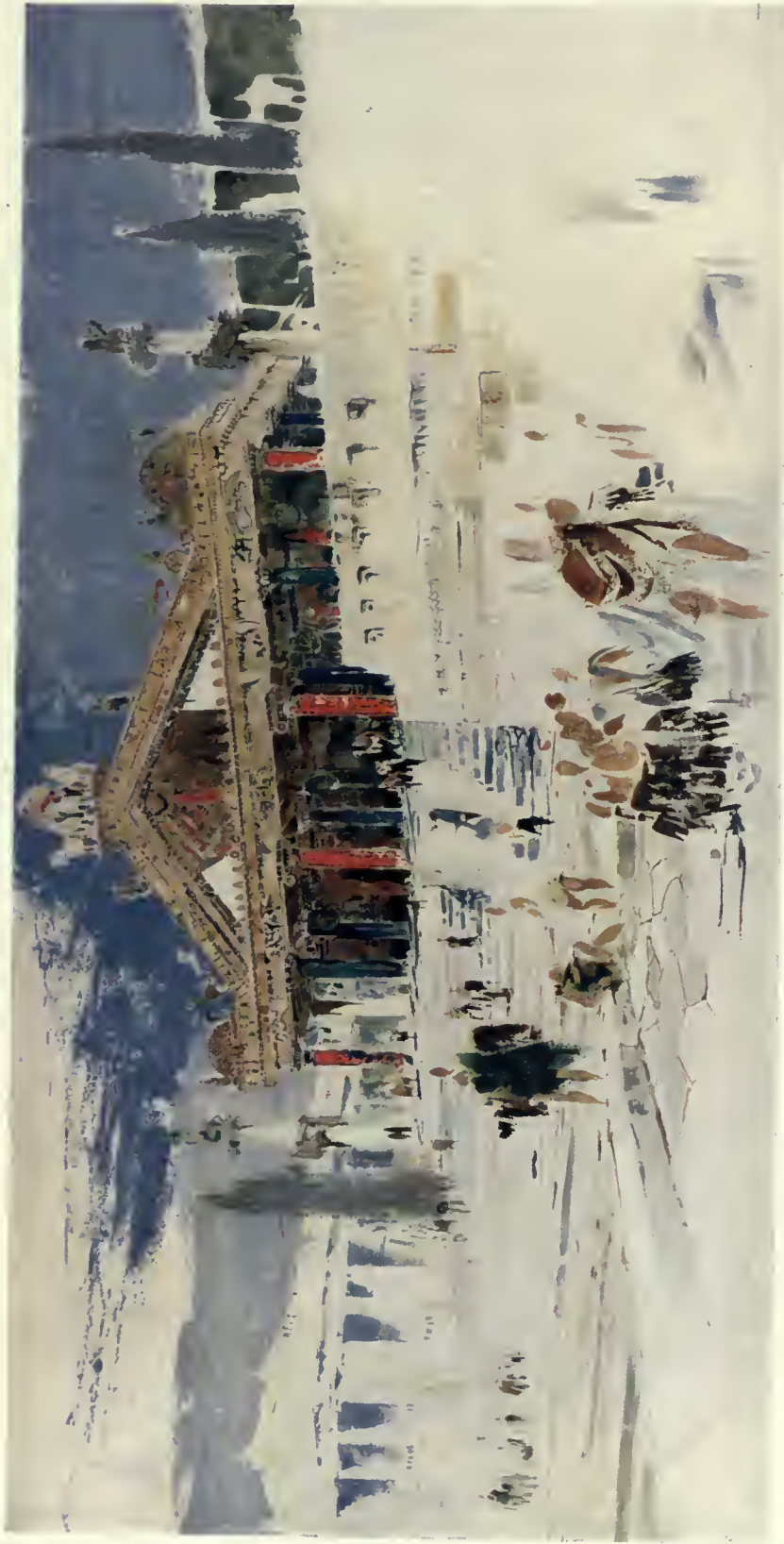
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THE ETRUSCAN TEMPLE OF JUPITER CAPITOLINUS.



A SCENE UPON THE TARPEIAN ROCK AT ROME.

From a Painting by William Walcott.

The Temple of Jupiter Capitolinus stood upon the Tarpeian Rock. Consecrated by Horatius about 509 B.C., and burnt in 83 B.C., it was followed by three more temples, the last being built by Domitian in A.D. 80. The Temple illustrated above was about forty-five feet wide.

American Sculpture.

A COMPLICATED geography of art is encountered on the American continent, and sculpture is responsible for this complication even more than the other arts. So far as modern sculpture is concerned Great Britain is indebted to four foreigners that the art suffered less during the Victorian period than might have been the case. Even Thomas Woolner, of the Pre-Raphaelite Brotherhood, could not have saved it. Dalou, Legros, Lanteri (three fine Frenchmen), and Boëhm, the Hungarian, came to its aid. So far as I know, America did not enjoy any early privileges such as this, but, nevertheless, on the American continent, especially in the United States, the art of sculpture has been leavened, I would even say tempered, by a greater foreign element than was ever the case in Great Britain, and this has had the result of enabling the contemporary American School to diverge from the English; this, and another factor, the inherent determination of the American and Canadian to be as original and new and fresh as he knows how.

Most of the older American sculptors obtained their first training in drawing at the Cooper Union and the Art Students' League, and, later, the Academy of Design at New York; the Art Students' League of Chicago or the School of Art there; the Pennsylvania Academy, and at Boston. Now, however, there are many more institutions established for the earlier education of the art student, and faculties have been established in some of the universities.

If, after his earlier training, the American student did not chance to go to Paris, he sought entrance to the studios of the established masters of his own country who had been to Paris, the women sculptors particularly, who form an accomplished band in the United States. So there is a quite definite connection between American and Paris studios, more definite than between American and those of any other land. It was at Paris that most of them completed their studies, no matter where they had begun. Most of them attended the *Ecole des Beaux-Arts* for longer or shorter periods, as, indeed, did some of the younger men like Jo Davidson, who was there for three days, or three weeks, I forget which!

Among these younger men it became the habit to seek a wider circle of enlightenment and a more varied technique, and we find John Storrs studying, not only with Paul Wayland Bartlett in their own country, but with Rodin, and such moderns as Bouchard and Landowski, abroad. Schools do not a sculptor make, nor iron-bound academies a genius, but, nevertheless, a good deal depends on them. But the foreign temper of American work is due to an even deeper cause than that of the sojourns in Paris and elsewhere of American and Canadian sculptors.

This other cause, even more potent and more portentous than the first, is the domiciliation and naturalization in the cities of the American continent of eager and talented artists from other lands, and it is not the English-speaking peoples who are tempering the sculpture of America. It is the artist from Italy, from Sweden, from Poland; the Lithuanian, the Russian, the Roumanian, the Hungarian, the Austrian, the German; and the vivid new artists from

Jugoslavia, Czecho-Slovakia, Finland, and the Scandinavian countries.

On the American continent this leaven is working, and is being welcomed, and I do not wonder, for it is a beautiful, as well as an effective, yeast plant. I will not call it a menace, because I applaud it, but all the same it is an open threatening letter to mediocrity, to use another kind of metaphor. It is well sometimes to shock complacency, especially national complacency; to bring it up sharp against some new and true point of view, and the American artist as a general rule is very glad to be so brought up.

American sculpture had its beginning in portraiture, and it has continued to flourish in this form of plastic art. It was a woman—Mrs. Patience Lovel Wright, of Bodentown, N.J.—who seemingly spontaneously created the art, and created it in wax. She was born in 1725, but left the land of her birth to practise her newly found industry in England less than half a century later. Soon, however, America was to be shown a finer and better way, for Wilton and Chantrey, of England, Caffieri and Houdon, of France, did some busts for the new country, and an Italian named Ceracci, in 1791, made some on the spot.

The first considerable native sculptor, however, was not a portraitist. He was a carver named William Rush, and he cut so well in the wood that to-day collectors are searching for his ships' figure-heads. Rush was born in 1756, and carried his art over the first third of the nineteenth century. There were other early practitioners like John Frazee and Horatio Greenough, both of whom saw the opening of the second half of the century, and it is at this period that the substantial history of the art of sculpture in America begins.

During the first thirty years of the century were born the more considerable of the American artists: Hiram Powers, in 1805; Crawford, celebrated for his "Orpheus" in the Boston Museum, in 1813; Kirke Brown—his "Washington" in New York is well known—in 1814; Clark Mills, who has the honour of being the author of the first American equestrian statue, the "Andrew Jackson" at Washington, in 1815; Palmer, whose "White Slave" is in the Metropolitan Museum, New York, in 1817; in 1819 W. W. Story, the maker of "Cleopatra," and Ball, the maker of the Boston "Washington"; Rinehart, whose "Clytie," now at Baltimore, shared with the "California" of Powers, in the Metropolitan Museum, in causing the excitement of the American public in the discovery of the beauty of the nude feminine form, in 1825; and in 1830, J. Q. A. Ward, best known perhaps by his "Garfield" at Washington, and "Henry Ward Beecher" at Brooklyn. In this year, too, Harriet Hosmer saw the light, and she, after becoming a pupil of Gibson, of "Tinted Venus" notoriety, became the real precursor of the famous line of American women sculptors, including Bela L. Pratt, who died in 1917, Anna Vaughan Hyatt, happily still working, and others of considerable accomplishment. Harriet Hosmer's "Zenobia" is in the Metropolitan Museum.

The second third of the century includes the births of the men of the established reputations of to-day: Olin



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ACHIEVEMENT.

BY DANIEL C. FRENCH (b. 1850).



THE APPEAL TO THE GREAT SPIRIT.

BY CYRUS E. DALLIN (b. 1861).

Warner, born 1844, and Saint Gaudens in 1848, who both died sadly too young; and to them succeeded—still happily living—Daniel French, Cyrus Dallin, George Grey Barnard, Frederick MacMonnies, Solon Borglum and others, including Phimister Proctor and Tait MacKenzie, Canadians who have made the States their home.

A fine phase of American feeling is exhibited in its sculpture, and has persisted throughout its history. Every country worships its national heroes and erects memorials to them, but this has been especially the case in the United States. Not even King Alfred nor Cromwell nor Bismarck can claim a higher sculptural love and a greater national pride than Washington and Lincoln, who have been the subjects of a really considerable number of pious commissions and their successful accomplishment. In fact, Mr. Caffin, in his book on American Sculpture, claims that the native American sculptor is a hero-worshipper of the finest type.

This feeling has been manifested from the earliest years of the establishment of the great Republic, and whether the sculptors remained at home and continued nationalistic, or whether they expatriated themselves in Europe and became decadent and sentimental, they were all more or less continuously conscious of this worship. Thus Calder and Shady and others produced their "Washingtons"; Barnard, French, Saint Gaudens, Borglum, Weinman, O'Connor, and others their "Lincolns," while lesser heroes by these and lesser sculptors abound.

The Centennial Celebrations definitely closed the history of the early sculpture of the United States. Roughly, I think its periods may be dated historically into the classical, extending to about 1876, the latter years of which

were modified into a more or less marked romanticism due to the infusion of the naturalism of Saint Gaudens and his contemporaries; the Naturalistic period proper, extending down to the end of the nineteenth century; and the Modern, filling the years from then till now.

If I describe the subject as capable of only the convenient divisions of the Classical, the Traditional, the Modern, I do so with the proviso that despite excursions into naturalism, a conservative element—the traditional essence—has always been strong, and still shows but little sign of weakening. All categories in art are subject to this discount; all art criticism is subject to this limitation. The strongest period is the weakest: strongest in its consistency with the classical ideal, weakest in its adherence to it; weakest in its imitative necessity.

The penetration of naturalism in the case of American sculpture was made with some suddenness and strength because a really great artist arose—Saint Gaudens—to accomplish the final and complete stages which had been begun by lesser artists. The freeing of the art, however, was destined to be accomplished by insidious outside forces—forces which were common to the whole of the artistic universe in a period of accessible world-travel and association, to which the national character of Americans is peculiarly susceptible, owing to their habit of frequenting the cities and museums where the masterpieces of art are to be found.

It may be taken for granted that—Firstly: American sculpture, like British sculpture, followed Canova and Thorvaldsen as nearly as its practitioners were able to get to those masters' styles. Secondly: It began to change when the influence was removed from Rome to Paris, for



BUFFALO HUNT. BY A. PHIMISTER PROCTOR (b. 1863).
Bronze Group, 3 feet long.



WASHINGTON IN 1753. BY SOLON H. BORGLUM (b. 1868).



GEORGE WASHINGTON AS FIRST PRESIDENT OF THE UNITED STATES, SUPPORTED BY FIGURES OF WISDOM AND JUSTICE.
BY A. STIRLING CALDER (*b.* 1870).



ABRAHAM LINCOLN. BY GEORGE GREY BARNARD (*b.* 1863).
ERECTED AT CINCINNATI, AND A REPLICA AT
MANCHESTER, ENGLAND.
Copyright photo by F. O. Hoppe.



THE SPHINX OF POWER. BY ADOLF A. WEINMAN (b. 1870).

This figure flanks the entrance to the Scottish Rite Temple at Washington.

France has, above all claims in universal culture, that of preserving a high and, in varying ways, dignified status of the art of sculpture, and all the other countries of the world have benefited by this consistency. Thirdly: The traditional French influence began to wane when Rodin, Rosso, and Meunier had definitely made themselves felt forces by which they impelled in the newer directions of naturalism, realism, and impressionism, many of the more vital of the young men and women of America as of other countries.

Moreover, America suffered the invasion of the young Continental artists who went from Europe with the fresh gospel already developed; the new ideas and technique perfected in Munich and Florence, and ready, not only for the perversion of the old classical traditions, but ready, indeed, to pervert the doctrines of Rodin, Rosso, and Meunier, and to preach a still higher message. Among the earlier of these emigrants are John Gelert hailing from Denmark, Weinert, Weinman, and Jennewein from Germany, and Ruckstall from Alsace. Of the next generation there are Haig Patigian the Armenian, now of Chicago, Albin Polášek, the young Moravian wood-carver, who studied in Vienna, and in whose work there is all the yearning and mysticism of its author's race. Of the quite young men there are Brenner and Zorach (better known as a painter), a direct carver in wood, from Russia; Milione

and Anthony Francisci from Italy, as also Alfeo Faggi, one of the chief exponents of the neo-Gothic movement. France has given to the States two of her most original young artists in the persons of Robert Laurent and Gaston Lachaise, in whose work are seen phases of the modernist spirit. Laurent is a direct carver, and his productions range themselves with those of the French school, at whose head is Joseph Bernard.

To the generation which includes Stirling Calder, Paul Wayland Bartlett, MacMonnies, and Barnard, belong the best known of the native living sculptors. I can only mention their names and their chief works. Hinton Perry and his great "Neptune Fountain" at the Library of Congress, Washington; Cyrus Dallin and his "Medicine Man" at Philadelphia, his "On the War Path" and "Appeal to the Great Spirit," all fine equestrian Indian subjects, only equalled by those of Phimister Proctor, celebrated for his fine studies of animals and his statue of "The Pioneer, Eugene Oregon."

Other important men of this group are Lorado Taft; Herman McNeil, another sculptor of Indian subjects; and the brother of Solon Borglum, John Gutzon Borglum. The latter's "Lincoln Memorial" is at Newark, and his "Ruskin" in the Metropolitan Museum, while the distinctive work of the former consists of Indians, Cowboys, and Horses. To be placed with Solon Borglum and Phimister Proctor is



POTENTIAL AMERICA. BY LEO FRIEDLANDER (b. 1886).
Copyright photo by A. B. Bogart.



ORPHEUS. BY JOHN GREGORY (b. London, 1879).
Copyright photo by M. E. Hewitt.



Copyright photo by Fotografa Falla.

HERCULES AND THE BULL. BY C. P. JENNEW EIN (b. 1890).

Frederick Roth, another sculptor of animals, both from a naturalistic and from a decorative standpoint.

With all these potent sociological factors at work it is not surprising to realize the fine assorted virtues which American sculpture possesses: its idealism; its realism; its historic sense and its classical tendencies, all expressed in portraits and monuments and memorials; in fountains and garden groups; in studies of children and animals; in Indian studies and in museum and domestic pieces. American sculpture is an accomplished composite thing, full of seriousness, intensity, and honesty; it lacks only one thing—a great revelation.

Virility is evident in many directions in American work: sometimes its statement is modified by classic or, at least, traditional treatment; often, especially in later years, it is marked by admirable frankness, as may be seen in such work as that of Gaston Lachaise. Of fancy there is abundance: witness Paulanship, Jennewein, Francisci, and Weinman; of classic grace, see the work of Friedlander, John Gregory, French, Barnard, and McCartan; of sentiment you have plenty in the sculpture of Albin Polasek and Malvina Hoffman; of the Gothic spirit in Alfeo Faggi's sincere productions; of character in the busts and statues of Brenner, Calder, and McKenzie; of humour in the exquisite child studies of Nancy Coonsman, Edith Barrett Parsons, and Edward Berge.

There are humanity and truth; insight and imagination; decorative and architectural feeling; a love of human and animal form; and in American sculpture, as a whole, there

are earnestness, accomplishment of treatment, and good taste. Finally, it must be said that American sculpture, apart from some retrogressions in the early classical periods, has never been decadent. With the quite modern influences, the archaic, the primitive, and the negroid, New York is not universally concerned; not more so than London, much less so than Paris, Belgrade, Budapest, Munich, Amsterdam, the Scandinavian countries, and Finland. New York and London rely mostly for the exhibition of these phases of the plastic art of to-day on foreign exponents. Cubism, post-impressionism, vorticism have their votaries in America as in England, but the English-speaking nations have never distinguished themselves by vivid and avid discoveries of, or futurist excursions into, the dim and distant past. Greece and Italy, with occasional back-glances at Assyria and Egypt, have been our hunting-grounds when we might very well have been employed in the more exciting and more profitable employment of pure creation.

KINETON PARKES.

The foregoing article by Mr. Kineton Parkes may be said to be "extra-illustrated" for English readers by the several notable replicas of American sculptor that have been recently erected in England—the Saint Gaudens statue of Lincoln that faces Westminster Abbey, for instance, and the replica, erected at Manchester, of the Barnard statue of the same President, and the more recently unveiled statue of Washington in Trafalgar Square.]

86 Vincent Square, S.W.

A Reconstruction by Messrs. O. P. Milne and Paul Phipps.



THE PORCH.

THIS house has been referred to in the Press on several occasions recently, as Mr. Lloyd George took up his residence here for a time after leaving Downing Street on vacating his post of Prime Minister.

Standing by itself, in its little garden well-set back from the street, pleasant in colour, relieved only by its green shutters, it has an attractive and a dignified air.

The present building consists of two houses, No. 86 Vincent Square and No. 17A New Street, a smaller house which adjoins it at the back. Considerable alterations and additions have been carried out recently from the designs of Messrs. Oswald P. Milne and Paul Phipps, F.F.R.I.B.A., of 64 Wigmore Street, W.1, for the present owner, Lt.-Col. Sir Edward Grigg, K.C.V.O., C.M.G., D.S.O., M.C., M.P. The ground floor has been greatly altered; the open porch has been converted into an entrance lobby, one of the rooms thrown into the hall, and the staircase completely re-

modelled. This last has been a great improvement; by the present arrangement a good deal more space is provided not only on the ground floor, but also in the drawing-room, which was formerly defaced by an unsightly bulkhead over the old stairway. This is a fine room, running the whole length of the house, with three large windows opening on to a balcony. A roof to this balcony, which used to keep out much light and sun, has now been removed, and this adds greatly to the amenities of the room.

The rooms in No. 17A New Street are all used as bedrooms, two on each floor. The old staircase is retained in this house, but the communication on each floor between it and No. 86 Vincent Square has been much improved. Two new bathrooms have been provided, and the basement has been entirely remodelled.

The work was carried out by Messrs. J. Styles and Son, of Market Street, Jermyn Street, S.W., under the directions of the architects.

86 VINCENT SQUARE, S.W.

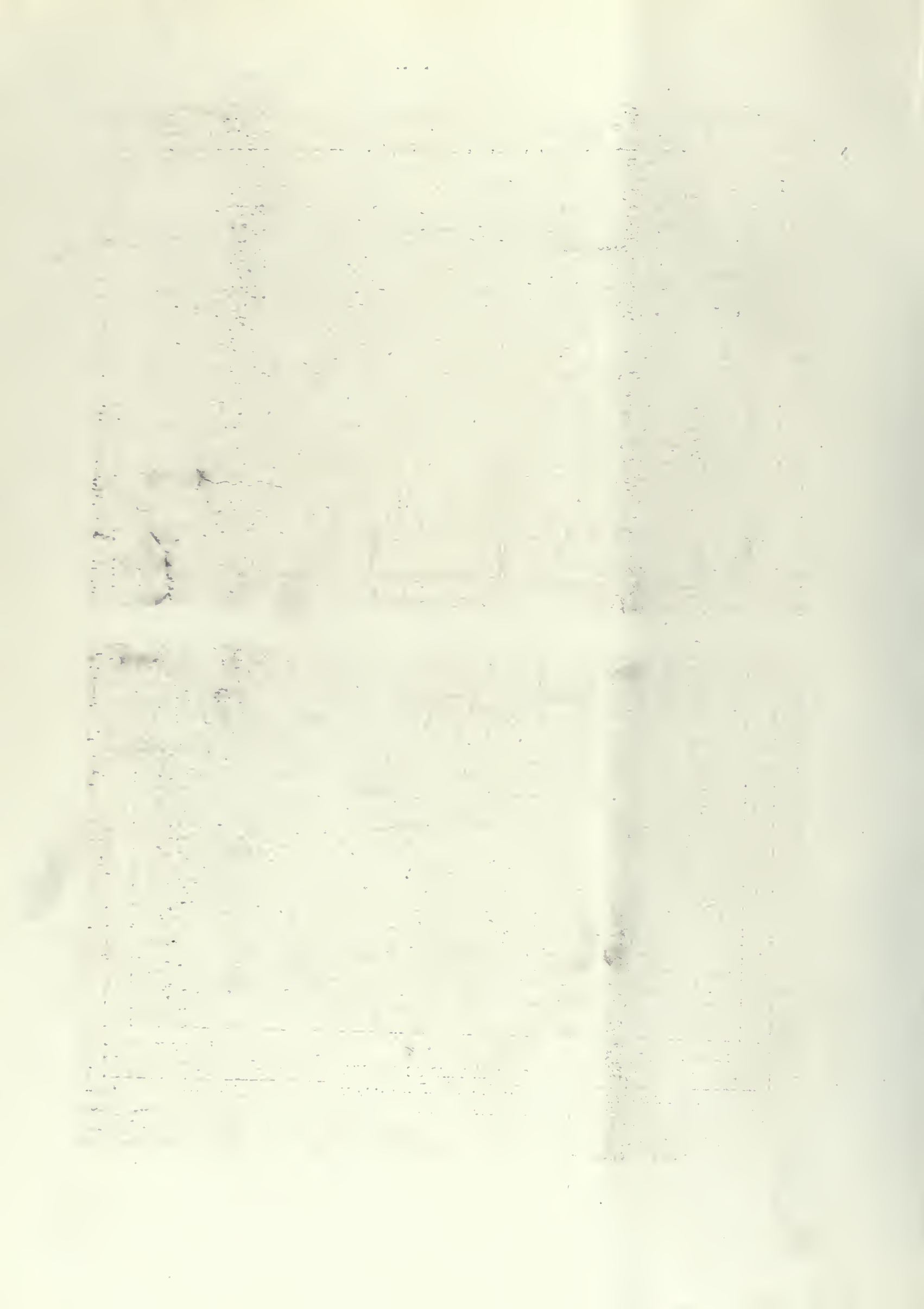


Plate II.

January 1923.

THE ENTRANCE FRONT.

*At the date of taking this photograph the house was occupied by Mr Lloyd George and his family,
who went to reside there on leaving Downing Street.*





THE DRAWING-ROOM: A GENERAL VIEW, AND A DETAIL OF THE MANTELPIECE.



THE HALL, 86 VINCENT SQUARE, S.W.



The Staircase.



The Dining-Room.

86 VINCENT SQUARE, S.W.: A RECONSTRUCTION BY MESSRS. OSWALD P. MILNE AND PAUL PHIPPS.

Leaves from a Sketch Book.

No. 1.—Sir Reginald Blomfield, R.A., Litt.D., M.A., F.S.A.



*From the Roundel
in the
Hotel Lallemand
Bourges*

A ROUNDEL IN THE HÔTEL LALLEMAND, BOURGES.

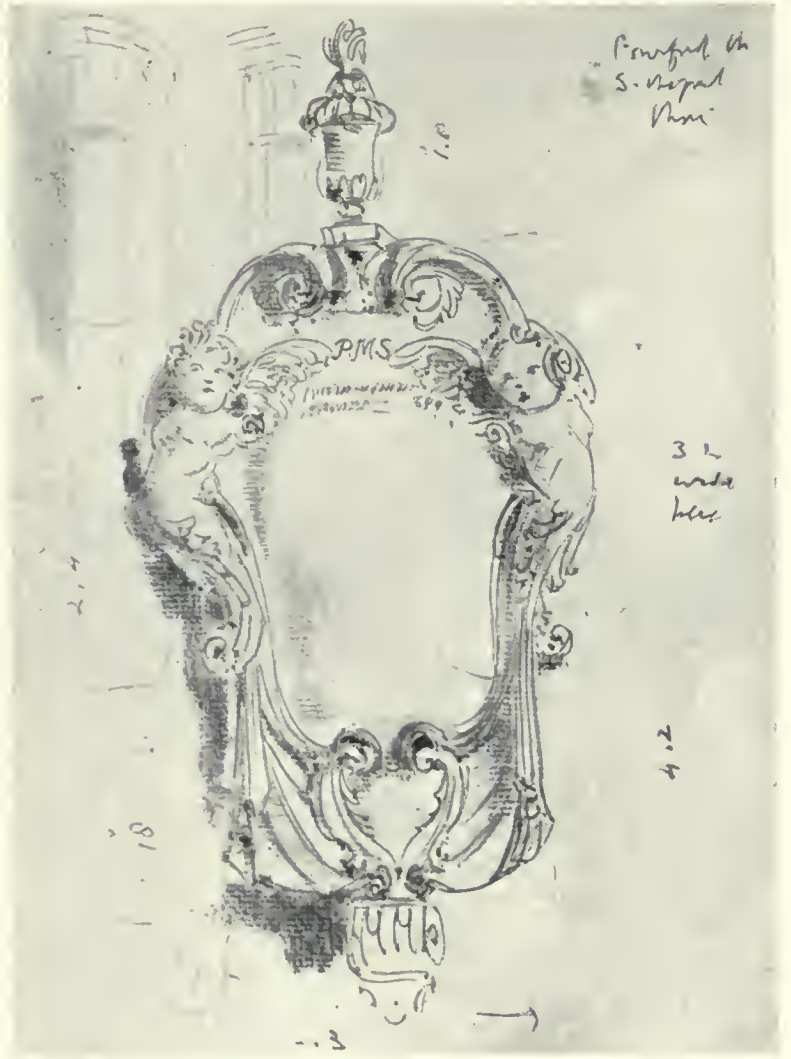


A WINDOW FROM THE HÔTEL DU VIEUX RAISIN, TOULOUSE.

From a pencil drawing by Sir Reginald Blomfield, R.A.



A DETAIL FROM THE CHURCH OF S. MACLOU, ROUEN.



A TABLET IN BURFORD CHURCH.



MONUMENT TO LOUIS DE BRÉZÉ, ROUEN CATHEDRAL.—A FRIEZE BY GOUJON.

From Pencil Drawings by Sir Reginald Blomfield, R.A.



THE LOWER LODGE, TEWKESBURY.



COUTANCES FROM THE WEST.

From Pencil Drawings by Sir Reginald Blomfield, R.A.



Plate III.

FALAISE.

From a Pencil Drawing by Sir Reginald Blomfield, R.A.

January 1923.

Old Country Seats in Piedmont.



I. GENERAL VIEW OF THE VILLA STUPINIGI.

AMONG Italian districts visited by foreign tourists Piedmont is generally considered as the least interesting of all. Turin itself, with its monotonous rows of buildings and its straight, long roads, seems to take a special pride in asserting its modern character, and to hide carefully out of sight anything that might appeal to the artistic feeling of the visitor. In fact, except for the mediæval castles of the surrounding valleys, Piedmont is considered as utterly deprived of all picturesque or artistic feature, not only by foreign artists, but by the majority of Italians as well.

It is therefore with a pleasant feeling, as if one were treading on unexplored ground, that one comes to know and to appreciate at their true value some charming examples of eighteenth-century architecture which are to be found in the town as well as in the country not far from it. And as for furniture and artistic objects of the time, one may safely say that it would be hard to meet anywhere in Italy such a variety and such exquisite taste (rather more French than Italian) as one can see in the old Piedmontese homes or in the collections in the Civic Museum of Turin. The seventeenth- and eighteenth-century craftsmen who raised those buildings or decorated their halls often did not belong to the district, but came from Venice or Lombardy or even from the south; their work, though preserving the peculiar characteristics of their native training and temperament, adapted itself to the local atmosphere so as to produce the style generally called the "Piedmontese Baroque."

A very happy result from the merging of opposite elements is offered by the architect to whom all the more important buildings in Turin and in the neighbourhood are due—D. Filippo Juvara. Born in Messina (Sicily) in 1670, he went as a very young man to Rome, where he learned architecture from Carlo Fontana, then one of the foremost in the town. After some time, being in great need of money, he obtained an introduction to Cardinal Ottoboni. It was then

the fashion for princely houses to have a private theatre within their palace, and D. Filippo was asked by Cardinal Ottoboni to draw the scenes for the theatricals, which would be attended by all the pleasure-loving Roman society of the time. The Museum of Turin possesses a collection of such drawings, which are extremely interesting for the geniality, the exuberant phantasy they display in their composition as in each detail. They prove true what his contemporary critics, Maffei and Milizia, say of him concerning his singularly quick and happy hand in jotting down, even while chatting or jesting at some café with friends, the most original sketches. Looking at the drawings for Cardinal Ottoboni one feels carried off into fairy-land; lofty arcades overtopped by balustrades and statues, majestic pillars, flights of wide steps, graceful bridges. In some particular instance the requirements of fiction compel him to follow the rules of stage scenery more than those of real architectural structure. But when his natural gifts are allowed free play, his genius for the grandiose is joined to a well-balanced instinct, preventing him from falling into the frequent excesses of the Baroque.

It would be very interesting from a psychological standpoint to note the difference existing between his artistic conceptions while yet in Roman surroundings, his young mind still imbued with the architectural magniloquence of Messinese palaces, and his later work in Piedmont. His artistic temperament could not but respond to the spirit of the place he lived in. In Turin, where every single line and tone offers such a striking contrast to Roman freedom and variety of line and colour, he seems to become at once more sober, more subdued, at least as far as the outside of his buildings go. The sumptuous porticoes, the rows of statues, the domes, the bold play of light and shade give place to the cold neo-classicism of the temple he raised on Superga or to the light, ineffective decoration of the façade of Stupinigi. He worked a great deal in Mantua, in Milan,



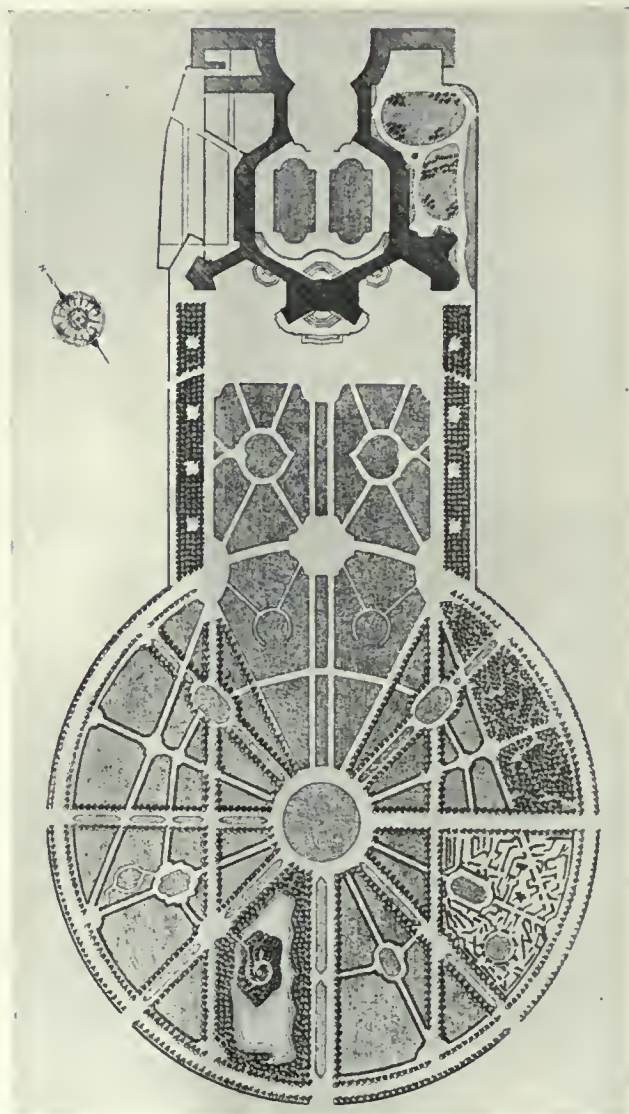
2. STARTING FOR THE HUNT AT STUPINIGI.

and elsewhere, and died in Spain, where Philip V had called him to rebuild the Royal palace, destroyed by a fire. He died in Madrid in 1730, aged 58 years. Among his more noteworthy works in Turin are the fine staircase and façade of Palazzo Madama, the palace of Count Birago di Borgaro, of Count Martino de Cigala, the Palace Guarena, and several others; not far from the town his principal works are the Castle of Rivoli and the Villa Stupinigi, both once belonging to the Royal House.

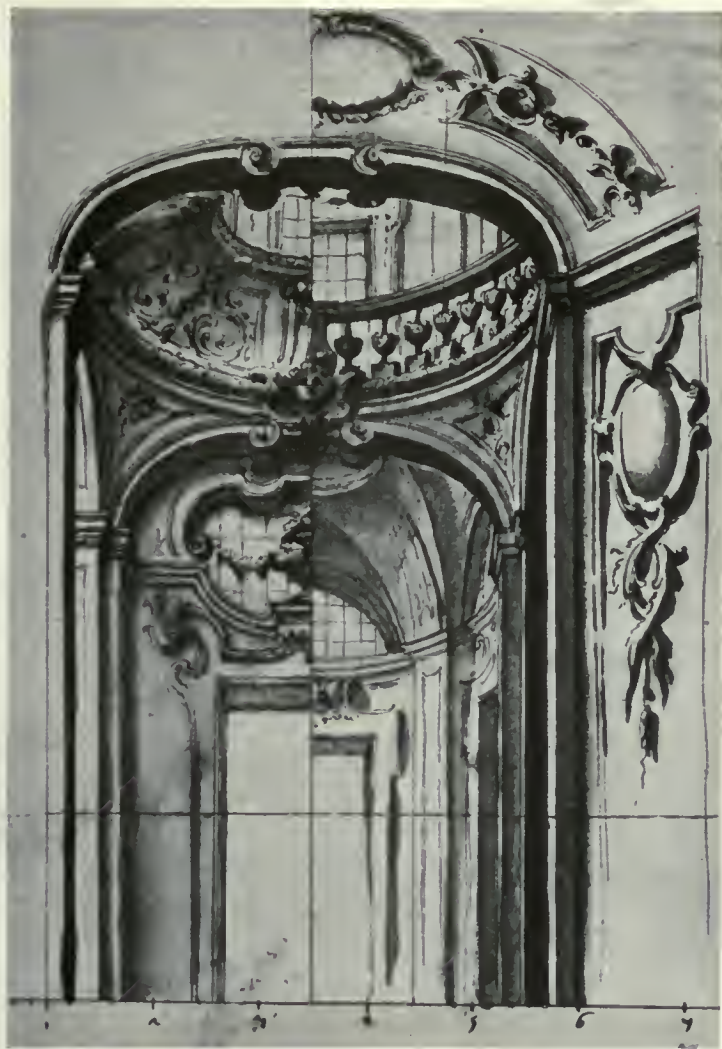
The "Palazzina," or small palace of Stupinigi, was raised by the order of the Duke Victor Amedeo II, of Savoy, later King of Sicily, in 1729. The place was intended as a hunting resort, and the surrounding country, with its wooded and even plain, provided excellent grounds for deer-hunting. On the occasion of a visit to his new kingdom Victor Amedeo had met the young architect in Messina and attached him to his service, only occasionally allowing him short leaves when requested by the King of Spain or by the King of Portugal to do so in order that he might attend to some important work they wished to entrust him with. Juvara was accordingly asked to draw the plan of the new villa, but his untimely death prevented him from seeing it carried out.

From an early sketch belonging to the collection in the Civic Museum, it is seen that the original design had been to enclose the square on the northern side with an octagonal portico, somewhat recalling the architectural constructions of Bernini; each portion was connected with the next by a small square building decorated with pillars. But this plan had to give way to a much simpler one; the idea of the portico was dismissed, and to each side of the central body some lower buildings were added, to be used for service

purposes. Above the whole mass rises the large dome with a gilded deer on the top. At the base of the dome a balustrade runs, surmounted by statues. The façade, with its rounded line, the high windows and the balustrade above, offers some reminiscence of St. Carlo of the Quattro Fontane in Rome, but on the whole the general appearance from the outside is very simple, giving an impression of repose and balance. A very different one awaits the visitor on entering the central hall, which is and was meant to be the most important feature of the whole house. It was here that the life of the whole place assembled; here the guests met before the hunt and came back in the evening for meals and dances, while the day was spent outside in the woods or in the park extending behind the house. Several of them went home for the night, Stupinigi being connected with the town by a straight avenue of ash trees, five miles long. The illustration representing the starting for the hunt is from a painting by Cignaroli. The villa is seen from the gardens at the end of a long avenue of poplars. The painting is interesting also as a faithful reproduction of the customs of the time. The small carriages, not very unlike English cabs, were especially intended for the occasion, as the ladies were able from behind the glass window to see most comfortably all that was going on. In another picture all the small carriages



3. PLAN OF THE VILLA STUPINIGI AND GARDENS.



4. TWO DESIGNS FOR A WINDOW, STUPINIGI.

are standing in a row along the banks of the river across which the deer is struggling, followed by the hounds, and, seated in them, the ladies, as prim and composed as in a box at the opera, watch the distribution to the dogs of the entrails of the deer, just killed. An old coloured engraving, done by Count Sclopis, shows on both sides of the open space in front of the house a row of arches cut in myrtle or in box; these "arches," as well as the carefully trimmed little trees along the central avenue, conforming to a familiar type of Italian garden.

The three projecting arms on the southern front facing the garden are linked together by two long passages. The middle one contains the big hall and four rooms at its corners, while the lateral ones are the apartments of which, until a few years ago, one was used by the Queen Mother during the summer months. The other long buildings enclosing the open space before the house were used as stables, kennels, coach-houses, etc.

The hall is of elliptical shape. Four large fluted pilasters present a square centre to the circular line of the walls, at the same time supporting a balcony which runs all round the hall. From the entablature of the same pilasters four more rise and support the arched ceiling above the centre of the room; the ceiling above the loggia is composed of small, elaborate vaults, lavishly gilt, painted and decorated with stucco reliefs. In order to attain some special effect, Juvara did not shrink from availing himself, sometimes too boldly, of his experienced skill as a stage decorator. The

lower part of the walls is less crowded with decorations than the upper one. The fluted pilasters alternate with niches and doors, above which are round niches with busts; the shell as a decorative element is a favourite subject with Juvara as with most artists of his time.

Illustration No. 5, which was taken by special permission from an original sketch at the museum, gives one of Juvara's early ideas of the central hall. As was natural, with his temperament and his practice in stage perspective, he loved to give amplitude and depth to his buildings by means of wide staircases. This drawing shows how he intended to apply this particular feature to the Salon of Stupinigi. Illustration No. 4, from the same collection, presents two designs for the same window, where from some fixed starting points two different developments are planned.

One of the chief charms of Stupinigi lies in the care with which every detail of the decoration is suited to the character of the place. The emblems of the hunt are reproduced everywhere, from the frescoes and the carved panels on the walls to the chandeliers hanging from the walls and pilasters. A crystal lustre of a very large size and of a graceful design hangs from the middle of the ceiling.

On the northern side of the hall are two rooms with fine *grisaille* paintings; they could be converted into chapels by throwing open the doors in one of their walls, where the



5. EARLY SKETCH FOR THE HALL, STUPINIGI.

altar is enshrined. On the southern front, looking towards the garden, we find, starting from the central hall, two suites of rooms, very well preserved and (especially those once used by Queen Margherita) furnished with exquisite taste. The frescoes of the ceilings are painted by the brothers Valeriani and Crosati, disciples of the great Venetian painter Tiepolo; by Van Loo, a native of Nice, whose French style is very obvious also in at least one other painting of his at the villa. Elsewhere in the villa some particular objects are extremely charming, as, for instance, some candelabra in wrought iron, imitating dark green leaves, from which small Capodimonte flowers and statuettes peep out; lovely mirrors framed in carved, painted, or gilt wood, kneeling stools by Piffetti, one of the best cabinet-work artists of the time; wall-hangings in dull white satin, embroidered with quaint Chinese patterns, landscapes and figures then so popular in France, of which some excellent specimens can be found in Piedmont. The long passages leading from one suite of rooms to the other are decorated in a very early and pure rococo style. Each relief is barely hinted at, while light shades dominate the whole. At each side of the steps ascending from the corridors to the apartments are statues representing the hunting Deities of Mythology, by Collino, a forerunner of the neo-classicism which found its culminating point in Canova early in the nineteenth century (Fig. 6).

The difference in the Baroque used for the outside (both sides of the house are exactly alike) and in some parts of the building (as, for instance, in the galleries and passages), from the somewhat excessive decoration applied to the central hall, is partly to be ascribed to the opposing influences at work towards the end of the eighteenth century. To the earlier Baroque, with its preference for broken lines, for an unstable balance of movement in the masses, for strong effects of light and shade, there followed a revival of the old classical taste for quieter, simpler decorations and for a more logical distribution of the various elements. Juvara is particularly interesting as a typical artistic temperament of this transitional period, and many of the contradictions to be noticed in his style are to be traced back to the struggle within himself of two tendencies, each trying to overrun the



6. A STATUE BY COLLINO.

sible, to its contents other bits of furniture, etc., belonging to the eighteenth century, so as to make it a perfect example of a princely house of the time. The scheme is an excellent one, and the zeal and culture of the promoters afford good hope that it may be realized in the most satisfactory way.

VILLA MAGGIORDOMO.

After the description of such a villa as Stupinigi, I think it may be of interest to give one or two examples of country seats belonging to the private, though wealthy and patrician, families of the time. The Villa Maggiordomo, now belonging to Count Revelli de Beaumont, lies near Grugliasco, 18 kilometres from Turin, in a flat, green country, with the Alps rising in the distance. It was built in 1630 for Francesco Napione, Marshal of the Cuirassiers in the service of the Prince of Carignano, and it was named after his son Valeriano, then Majordomo and Esquire to his R.M. Emanuele Filiberto, Prince of Carignano.

other. In his case the classical strain then beginning to reassert itself acted as a moderating influence over the fantastic and excessive character of his artistic production.

Up to a few years ago the Villa of Stupinigi belonged to the Royal House. It has witnessed many historical events. Princess Maria Pia, sister of the late King Humbert, was married there to the King of Portugal, and came back to die there after the revolution and her husband's death. In 1805 Napoleon I halted one week with Josephine in Stupinigi on his way to Milan, where he was going to be crowned King of Italy. When the present King resolved to disclaim, with a few exceptions, all his rights of ownership to every villa or palace belonging to the Crown, Stupinigi was given over to the Municipality of Turin. Now a committee has been formed by the initiative of Comm. G. Chevalley, a well-known Piedmontese architect, under the name of "Amici di Stupinigi," with the aim of restoring the garden to its former beauty, with its lake, its labyrinths, its arches of evergreens, its characteristic symmetry, and to preserve the palace in its present condition, adding, if pos-



7. VILLA MAGGIORDOMO: A GENERAL VIEW OF THE FRONT.



8. GARDEN SCENE, VILLA MAGGIORDOMO.

Towards the end of this century Valeriano gave it to his sister, Leonora Margherita, wife of G. B. Dell' Ala of the Lords of Bejuasco, and it remained in the family for about a century. One member of it, Fr. Valeriano Dell' Ala, architect to His Majesty, is said to have presided over the repairs and enlargements of the building, after a plan laid by Guarino Guarini; the latter, whose name is well known to students of the Baroque Renaissance (1624-1683), was a disciple of Borromini, to whom we owe St. Agnes in the Piazza Navona in Rome, the Palace of Propaganda Fide, also in Rome, and others. One of the most important works by Guarini in Turin is the Palazzo Carignano, where, among some undeniable qualities, one feels the absolute lack of simplicity or of any restful line. This may also be partly due to the fact that the material (dark-red bricks) must have often driven an architect, used to the many-coloured marbles and to the brilliant sunshine of Rome, to exceed in the effort to attain relief and effect.

Villa Maggiordomo, however, is absolutely free from any kind of exaggeration or overdoing. On the contrary, its chief charm lies in the simple harmony of its various parts, in its quiet distinction and good taste. The opposite illustration depicts the round central part, which is occupied by the hall, and shows the graceful mouldings round and over the two rows of windows of the lower sections of the house. The cornice, dividing this from the upper story and running under the roof of the side portions of the building, supplies a very fitting and dainty finish to the façade. The open doors of the two lateral buildings and their small square windows are decorated with the same rococo moulding. A special feature are the small windows above the ground floor; they give light to a suite of low-roofed rooms, some of which are used for collections of old prints, curiosities, etc. The other rooms



9. A DETAIL, VILLA MAGGIORDOMO.

are well proportioned, and those of the ground floor have fine vaulted and painted ceilings.

The garden is fairly large, and surrounds the house on every side. Illustration No. 8 shows a shady spot at the end of an avenue in which there are seats in white stone and whence a glimpse of one of the gates is obtained.



10. VILLA DELLA MOGLIA.

VILLA DELLA MOGLIA.

The Villa della Moglia, now belonging to Count Federici of Turin, was built by the architect Juvara, in 1750, by order of Count Del Pertengo. The front is very simple, though its very proportions and those of the wings, once used for the accommodation of guests, give an impression of quiet grandeur. The windows are separated by uprights corresponding to the seven pinnacles rising above the roof. On both sides of the central building two smaller ones come forward, ending in two fronts, with classical architraves; in one of these is the oratory, of no architectural interest, but containing several good paintings by a well-known painter of the time, C. Beaumont. The entrance to the square in front of the steps leading to the house (Fig. 11) is closed by a fine portal of very simple and classical lines, bearing under the architrave the family arms in bronze. The general effect from the lower end of the avenue, running between the lawns with tall poplars and lions in grey stone guarding the approach, is very imposing. (Fig. 10.)

The terraced garden rises behind the house, and along the edge of the ivy-covered walls, supporting the terraces, are griffins and other mythological animals in stone.

The inside of the house is of a pure rococo style. The light-coloured walls of the reading room are decorated with mouldings of white plaster in very low relief. A particularly fine specimen of Chinese tapestry is offered by the bedroom panels. But perhaps even more worthy of attention are the embroideries of the bed hangings and cover, and not only by reason of their graceful design, but as an excellent example of the traditional *Bandera* embroidery, which can be found only in Piedmont (Fig. 12). It is executed in thin wool on



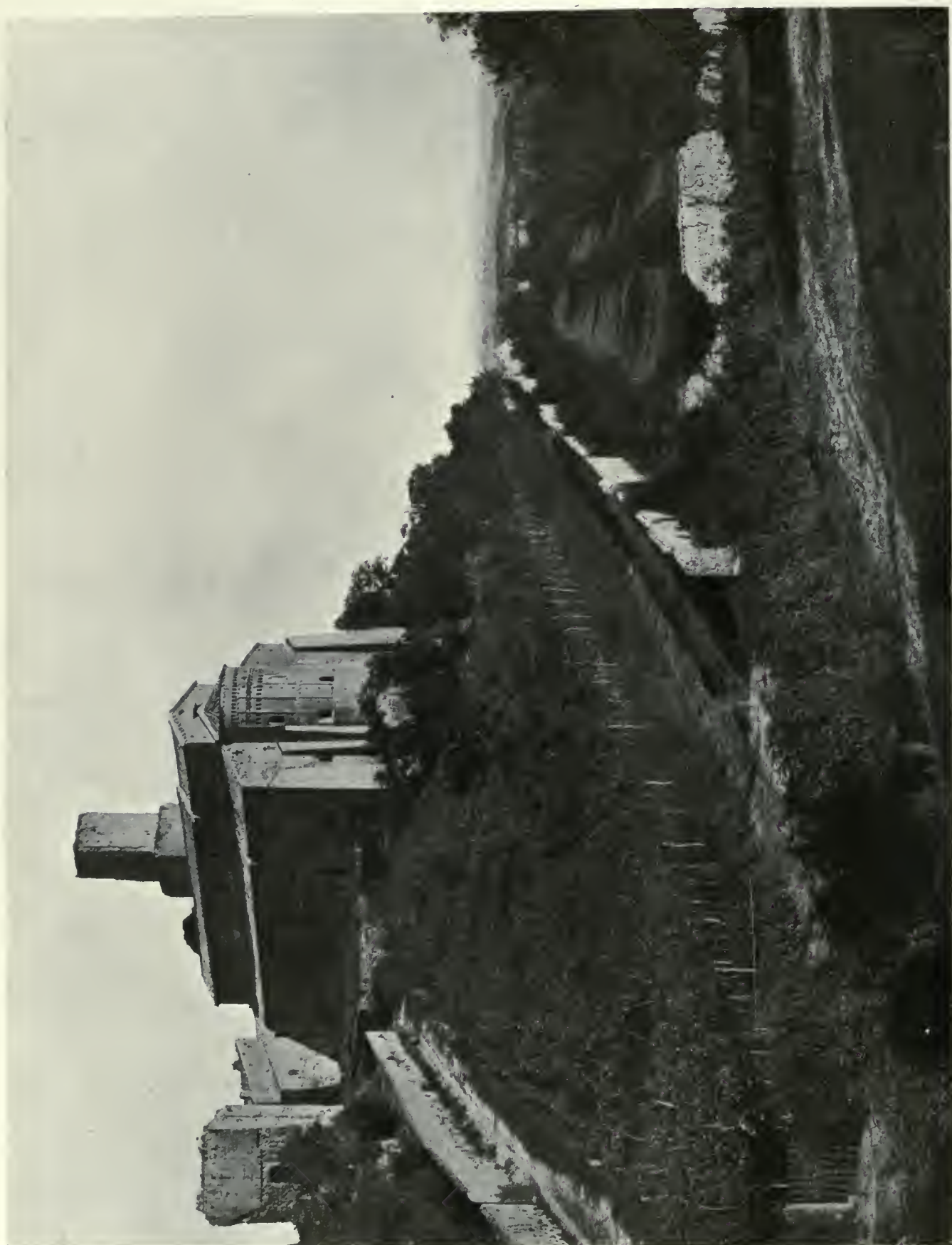
11. MAIN ENTRANCE, VILLA DELLA MOGLIA.

dull white cotton texture woven in the valleys of Lanzo; the mixing of the soft neutral shades on the pattern requires, by reason of their delicate tones, great skill and artistic taste.

LISA SCOPOLI.



12. BEDROOM WITH *BANDERA* EMBROIDERIES, VILLA DELLA MOGLIA.



TOSCANELLA.

Random Idylls : Toscanella.

MOST dreamers, I suppose, with a smattering of history will amuse themselves now and again by taking part in imagination in some vivid moment of the past, made the more vivid and pregnant to them because they know what happened after; they will stand on the quayside of the Piræus and wave farewell and good luck to the armada, hung with garlands, which is weighing for Syracuse, while the trumpets sound; or rub shoulders with the mob in the magistrate's court while Pilate, a little theatrically, washes his hands. Less dramatic, but poignant too, in its way, would it have been to ride with the horsemen of Pepin or Charlemagne into the Italian countryside on a day in those twilight centuries that lie between the fall of Rome and the rise of the city-states. It must have been like walking on a great shore at low tide. They had receded, that great people, so long dominant in the world's affairs, whose standards and milestones and laws were known to the boatman on the Euphrates and the little red Pict lurking in the northern heather. But everywhere the retiring flood had left the shore strewn with its débris—country temples, and column-shaded streets, and here and there on lake-side or hill-top some low courtyarded house where the December carnival of the slaves would no longer keep the old squire awake. These would be hardly more ancient than Tudor houses now, and in the kindly Italian air not surely more decayed. It was a countryside filled with the remains of Roman life, as fresh to the eye as Sutton Place or Layer Marney to our own.

And in corners up and down the land, on tranquil islands or retreats where the pillager seldom came, the sacred fire of craftsmanship had been tended and kept alive, and the holy office handed down from father to son. So when they begin again, the men of those centuries, to turn their hands to building, there is at once a certain uncouthness and delicacy in what they do, a sureness of graceful marble patterning, a stiff, far-off memory of Greek chiselling in the ornament, and with it a fumbling after the form of Roman village buildings, the local basilica, perhaps, whose ruins were their quarry for the new work. And with these tones from the past is a new note, a hint of uncouth animal forms which tells us that these new folk are come from that great horde of northern peoples moving in the dim forest lands of an unploughed continent. These hints and half-tones give its romantic charm to the works of this time. Fear of the marauder urges those fishermen on over the waste of lagoon and sand-bank to build their little shiplike church at Torcello, and inlay it precious here and there with fragments of the wealth of Rome. Even to this day it is a desolate enough prospect all round, a horizon of flat waters and flat sands, and here and there on the shoal-banks a

huddled hamlet with its bell-tower, sitting in the sunlight like gulls settled about an estuary.

Aloof, too, but more fortress-like, is the church they built to St. Peter at Toscanella. In those wild days a church was none the worse for being half a castle. It was even some generations later that their neighbours of Ferento were sacked and burnt, church and all, because the men of Viterbo disliked their way of painting crucifixions. Here, at Toscanella, the church and a towered castle occupy the same hill, dominating the whole entry to the town and the rival church of Santa Maria, which hides behind its own campanile by the roadside below. Now the hot blood has cooled, and both churches lie equally forlorn. The dusty pavement gleams with a little fuss of porphyry and green and white where rain has dripped from the roof. The columns of nave and crypt, granite of Egypt, or veined marble from Attica, or white laughingly twisted, have been pillaged, with cap and base and pavement, from the countryside, which was Roman and only half destroyed when these old walls went up. They would see a very different landscape if they could take a walk abroad to-day. And yet, perhaps, not so different after all. The jagged Etruscan hills are still precipitous, the vine is still married to the elm, and the crumbling tiles of the little houses across the valley hardly distinguishable in aspect from the roofs of an old Roman town. To walk about these empty churches, unused these six hundred years and more, is to feel the full force of ancient things. Greece has yielded her treasures to the Roman, and the Roman again has been despoiled by his invader. And what he in turn with fumbling earnestness re-used or copied, building fresh forms in a ruined land, this, too, is laid aside, time-fretted and forlorn, while the young vigour of the middle-ages tries new modes and has its own adventures.

So long ago. What is this little shock of emotion we feel on coming across intimate touches of men long dead and gone, mason's marks in an old village church, or a spidery comment in faded ink on the margin of an old book? It is almost as though we touched hands for a shadowy moment with—not the past in the abstract—but a person, a person odd and clumsy and lovable as our own friends are: we meet with one risen from the dead.

Then a wind rose behind me. So we met
In this old sleepy town at unaware,
The man and I.

So, too, on St. Peter's hill, a high wind drives great clouds across the sky, and with a clap assaults the old walls. The little windows are sunlit and suddenly dark again. Rats go about their business in the dim aisles. A little dust eddies, and is still.

W.

An Exhibition of Contemporary British Architecture.

IN the galleries of the Royal Institute of British Architects, during the month of December, there was what was described by its promoters as an "Exhibition of Contemporary British Architecture." Attracted by this description, the visitor found a remarkable collection of photographs, most of them showing bits of buildings lately put up in England. Sprinkled among the photographs were a few pictorial drawings and a very few plans.

I believe that this method of presenting architecture to the public has been invented in America, where it has proved to rob the art of half its terrors for the lay mind. By means of it the physiological indecency of sections and the suggestiveness of sanitation are avoided altogether, and a pure and uplifting entertainment is provided for young and old. Here, my little dears, is lots of jam and hardly any rhubarb, here is architecture without tears; dilly, dilly, dilly, dilly—come and be educated!

Of its sort the show was a good one. It offered a large number of charming photographs, and many of these portrayed beautiful buildings. The committee responsible

for their selection are to be congratulated on having fairly represented the architecture of the moment in this country. The merits and the faults of the buildings shown are typical of the merits and the faults of our modern buildings in the mass. Here was our best—with enough of our—well, not *quite* our best—to give the best its foil.

The first seventeen exhibits as numbered in the catalogue were photographs of work by Ernest Newton, R.A., and Sons. Most of these were portraits of old and dear friends. The house at Kingswood was, perhaps, the least familiar, and would seem to some to be the most charming of all.

Mr. Guy Dawber's house at Headley was a neighbour to it, both in reality and in the exhibition. It is worthy of the neighbourhood. Fairshot Court, by Mr. A. F. Royds, is in the same tradition, but graver, less smiling. Two attractive houses by Messrs. Milne and Phipps were shown near by.

After Messrs. Newtons' the next large group of exhibits by one firm was that of Messrs. Romaine Walker and Jenkins, who were represented by twelve photographs, chiefly of what is known among decorators as "period work." Nobody



HOUSE AT HAMBLETON.
Ernest Newton, R.A., and Sons, Architects.

CONTEMPORARY BRITISH ARCHITECTURE.



Plate IV.

January 1923.

OARE HOUSE, MARLBOROUGH.
Clough Williams-Ellis, Architect.





LUCKINGTON COURT, WILTS.

J. M. Easton and Howard Robertson, Architects.

knows better than Mr. Romaine-Walker how to conduct himself in the styles of the past, and his new staircase at Chatsworth would delight William Talman could that architect revisit the great house of his designing. The garden front at Knowsley is stately and suitable, and enlivened by a splendid coat-of-arms well placed above the cornice. Each wing, however, being two bays wide is spoilt by a central panel between the window levels, which combines with the windows above and below it in a pattern like that of a five in dominoes. The only pleasing parts of the design entitled "Buckland House (Extensions)" are the pavilions at the extremes of the façade. It is to be hoped that these are the "extensions," but there is no means of knowing this from the photograph.

Side by side with Messrs. Romaine-Walker and Jenkins's exhibit were six photographs sent in by Mr. Clough Williams-Ellis. Mr. Williams-Ellis's work has a marked flavour of its own, and one which many people will find very much to their taste. It is essentially northern and romantic, and is not, I think, of a kind which could be intelligible to a Latin. Such things as the college hall and the Oxford pavilion, both exhibited here, have an engaging *naïveté* which it must be difficult to produce in these days of too much knowledge. The picture of Oare House was less characteristic, but in its way was one of the most charming things in the rooms. It told one almost nothing about Oare House, but that was the fault of the exhibition, not of Mr. Williams-Ellis.

Sir Edwin Lutyens, R.A., came next, with eleven well-known photographs; photographs so well known as to call

for little comment in this place. "The Country Life" offices and Temple Dinsley seem as charming, and the Hampstead Institute remains as bewildering, as always.

Numbers 50 and 51 in the catalogue were on no account to be overlooked. They were frames of small photographs, No. 50 of the fittings of a yacht, and No. 51 of some bedrooms and a staircase in a London house. Mr. G. G. Wornum has designed both with a quite particular exquisiteness of taste, and also showed in exhibits Nos. 268 and 269 (painted decorations in the "King's Hall" at Bournemouth) that he has great senses of colour and of humour. What can be seen of a sanatorium at Bramshott, in a photograph exhibited by Mr. Stanley Hamp, is of really good commonsense architecture. Mr. Baillie Scott, whose fairy-tale drawings of almost windowless houses have delighted us all, showed by three photographs that his dreams, if not realizable, are translatable into bricks and mortar as pleasant dwellings for mortals. Whether or not such translations are well placed in Hampstead or in Regent's Park is debatable.

At this point the sequence of the photographs leads us into church architecture, but not at once, be it noted, into Gothicism. St. Mellitus', Colindale, by Messrs. Nicholas and Dixon-Spain; St. Germain's, Edgbaston, by Mr. E. F. Reynolds; St. Cuthbert's, Portsmouth, by Mr. E. Stanley Hall; and St. Joseph's, Aldershot, by Mr. George Drysdale, are all Byzantine or Romanesque, and whatever Mr. Baker's cathedral at Pretoria and Mr. Schultz Weir's at Khartoum may be, they are certainly not Gothic.

Mr. E. F. Reynolds won the Soane Medallion some years

ago with a design of very great merit for a town church. The town church which he shows here is also of very great merit, and, like his Soane Medallion design, is Byzantine in style. It would be hard to find a more suitable type for the church building which a modern town parish requires than this St. Germain's at Edgbaston, and Mr. Reynolds may be congratulated upon having given to the exhibition one of its most interesting items. Mr. Drysdale's chapel at Aldershot is excellent also, its interior particularly so. In the photograph of the exterior the design of the belfry seems over-emphatic, but this fault may disappear in reality. Mr. Hall's belfry turret, on the other hand, is trivial, and the whole of his church shows a greater ambition towards, and a less achievement of, "effect" than Mr. Reynolds's or Mr. Drysdale's. Messrs. Nicholas and Dixon-Spain's church is illustrated too insufficiently to be fairly criticized.

Mr. Baker's Pretoria cathedral has an internal surface like that of a rock-garden, with which some wrought stone tracery in the windows contrasts unhappily enough.



THE PANTILES, ALDRINGHAM, SUFFOLK.

Cecil H. Lay, Architect.

Mr. Schultz Weir's cathedral at Khartoum will not strike many people as being beautiful, but probably is well suited to the conditions of its building and its use. Setting its style apart, it is reminiscent of the more angular works of Butterfield in its deliberate crudity—and strength—of outline. The defiant-looking stone screenwork shown in one of the photographs only wants one or two mouldings and a few spiky cusps to be entirely congenial with the spirit of the dead master.

Near to these little cathedrals were five photographs of Bentley's great one. Not far off were three necessarily inadequate views of that other great cathedral which is slowly being built at Liverpool. If it can be said, as I think it can, that Mr. Scott's building is worthy to be classed with Bentley's, there is no higher praise than this.

Sir Charles Nicholson's war memorial chapel at Rugby appears to be an excellent design, poorly illustrated in the photographs shown. The external outline of this cruciform building contrasted curiously, through its simplicity, with



A BEDROOM, 3 SEAMORE PLACE, PARK LANE, W.

Hepworth and Wornum, Architects.

the turbulent silhouette of Butterfield's noble chapel near by. Probably the contrast is pleasing on the spot; the photograph suggested a doubt.

A church at Bournemouth, by Mr. C. M. Oldrid Scott, appears to be in excellent taste, and a Suffolk rood screen, by Mr. Tugwell, sustains the East Anglian tradition of richness in such things. Mr. W. E. V. Crompton showed an "unfinished" screen in a church in Southport. These are all Gothic. A design for the chapel of Liverpool College at Huyton, by Mr. G. Gilbert Scott, is in the round-arched manner of the early Renaissance, and was one of the best things in the exhibition. Sir Robert Lorimer was inadequately represented by two photographs of restorations, one ecclesiastical, one secular.

Throughout the collection there were distributed a good many large photographs of little bits of pottering up that have been done in pretty old cottages in the country. These are hardly entitled to notice in an architectural journal. One or two exhibits which appeared to show nothing but this, did actually show new buildings built to imitate old ones. Such can have no better claim upon our time than the others. Mr. Cecil H. Lay's cottage in Suffolk, which I have chosen for illustration here, seemed to me to escape belonging to this class. It showed a deliberate exploitation of accident which is extremely sophisticated and modern, and as a half-humorous extravaganza on a sentimental theme this cottage is a great success. What is old, and what is new, in the extraordinarily attractive Luckington Court, by Messrs. Easton and Robertson, which was hung hard by?

It seems a great pity that Mr. Halsey Ricardo's clever experiment of some years ago in building a suburban house of glazed faience has not been imitated. A coloured drawing of it was shown here, and those who have not seen the house itself may be recommended to make it the object of a pilgrimage.

Messrs. Lanchester and Rickards's work is a possession of which the nation should be proud. There was a good display of it here, about which nothing new can be said. The staircase at the Central Hall, Westminster, is designed with such astonishing cleverness that every fresh view of it surprises with a new beauty.

Architectural memories are short, and Professor Pite's office building in Euston Square will probably soon be reputed as one of the best works of Charles Robert Cockerell.

The photograph of it was a needed reminder of its beauty and originality.

Passing over a lonely little patch of five Canadian exhibits, and noting with regret that Birmingham built its Art Galleries ten years too soon, we came to five photographs of the admirable buildings which London owes to Messrs. Mewès and Davis. The perfection of these is embarrassing to an Englishman who feels that he, too, has something to say, but that, try as he may, he will never be

able to say it like that. Perhaps the Englishman's consolation may be that the great new nation which has learnt the French power of expression so quickly and so well, is searching about for something to express.

The London County Hall, as was right, was prominently and variously exhibited. A more complete contrast than that between this building and the buildings by Messrs. Mewès and Davis cannot be imagined. The French work is so facile, the English so anxious; the French so experienced, the English so experimental. As a record of a critical stage in our architectural progress, the County Hall will always be of great interest, and the obvious sincerity of its designer will always command respect.

Messrs. Mackenzie show the curious granite wedding cake which they have built for Aberdeen University, a charming shop-front in

Wigmore Street, and several views of Australia House. This last building suffers from the necessity of being a great deal grander than it is in the nature of a block of offices to be, and it is doubtful whether the profusion of French ornament applied to this end achieves it satisfactorily. The order is fine—too fine, perhaps—and appears hoisted too high from the ground. Messrs. Mackenzie's other big building in the neighbourhood, the Waldorf Hotel, would perhaps have been more wisely chosen as a fair specimen of their undoubted powers of design.

Two banks and a block of offices exhibited near by were probably included in the collection to show us how grateful we ought to be for the rest. Messrs. Willink and Thicknesse's Cunard Building at Liverpool is a solid block of excellent architecture after the American model. Mr. Troup's office-block faced with white glazed faience exhibits the structural lines of its framework most logically in the lower floors; the two upper floors are treated altogether differently. If this denotes a difference of destination between the stories it is cleverly expressed; if not, it is



THE STAIRCASE, 10 CARLTON HOUSE TERRACE, S.W.

Detmar Blow and Fernand Billerey, Architects.



THE STAIRCASE, CENTRAL HALL, WESTMINSTER.

H. V. Lanchester and the late E. A. Rickards, Architects

rather an unnecessary piece of make-believe in so severe and simple a design.

The death of Mr. Cecil Brewer was a serious loss to British architecture, but it may be doubted whether, had he lived, he would have equalled in monumental design his achievement in the domestic work through which he was famous. Messrs. Smith and Brewer's exhibits here included the charming staircase at the Albemarle Club, and two views of the National Museum at Cardiff. The last is a good building of its kind, but not a very remarkable one. Mr. Rickards's building, which stands next to it, makes it look prim and not quite big enough for its design. Nevertheless, it is intelligent, serious work of a high order.

The other great building beside the County Hall, which we expected to find, and did find, fully illustrated was the Port of London block in Trinity Square. The most interesting thing about this building appears to me to be its plan, and the most effective part architecturally the great rotunda. The whole block is very competent commercial architecture; it may be more—time will decide. Even if it be only that, it is still exceptional in being very competent, which hardly any of our commercial architecture is.

Mr. Verity's two exhibits are, I think, more than competent; they are beautifully appropriate and characteristic. The block of flats is a very good block of flats, and the Polytechnic a very good polytechnic.

Mr. Herbert Baker's well-known buildings at Pretoria make, I am told, a very fine picture in their surroundings. Modern South Africa owes everything architecturally to Mr. Baker, and his sympathetic revival of the Dutch style of the colony has formed a school of domestic architecture parallel to the "Colonial" school in America. The house at Lympne which he exhibited is pleasant without being distinguished.

Mr. Curtis Green, as is well known to Londoners, has brought America into Piccadilly at Wolseley House. This he exhibited, together with a building in St. James's, of which the salient feature is the unhappy crushed form of the first-floor window-openings. Wolseley House is well done, and will probably encourage other motor-car manufacturers in the use of even larger Corinthian columns. The exhibition would have been greatly enriched had Mr. Curtis Green sent some photographs of domestic work in that homely but formal manner in which no one succeeds so well as he.

When we come to Sir John Burnet's factory at Cathcart, his Kodak warehouse and his skyscraper by London Bridge, we see how commercial building should be done. Sir John always achieves that absolute degree of "rightness" in his work that silences all criticism. He exhibited also his beautiful extension of the British Museum.

Mr. Atkinson's picture-house at Brighton is well known.



Plate V.

THE MAIN STAIRCASE, CHATSWORTH.

Romaine-Walker and Jenkins, Architects.

A New Staircase executed for the Duke of Devonshire.

January 1923.

There were six photographs of it shown, all very effective in their way. The building is obviously too big for a picture-house, but this is not Mr. Atkinson's fault. It is modern and brilliant and as gay as Brighton would stand, and is at present the only building of the kind which we have produced which can be regarded as a classic. Mr. Atkinson's other exhibits were charming but not very informative. The photograph of a bit of a house at Crawley was as pretty as anything of its kind in the collection.

There is an English look about the Newington Sessions House shown by Mr. W. E. Riley which recommends it for its site. The porch is curious, and needs justification. Some buildings for Kynoch, Ltd., by Messrs. Buckland and Haywood look characteristic and pleasing. There is more skill than meets the eye in the very simple new wing which Messrs. Niven and Wigglesworth have added to the Swedish Legation. Mr. Septimus Warwick's house at Montreal shows that to arrange features in pairs is not to compose a façade. Mr. C. H. Reilly's Accrington War Memorial is, perhaps, the best thing of its kind which was exhibited—the battlefield cairn at Arras, by Mr. Ian Hamilton, may have

sentimental, but can have no æsthetic justification. There was a pleasant study of a colonnade in sharp perspective, taken from Wallasey Town Hall (Messrs. Briggs and Thornely), and a clever record of the effect of "flood-lighting" in the photograph of Sir John Burnet's extension of the incongruously magnificent Selfridge building. Two exhibits sent by Mr. C. R. Mackintosh looked curiously old-fashioned, and recalled to mind the illustrations which one finds in turning over the pages of early volumes of "The Studio." The War Memorial Halls at Sheffield seem, in a drawing, hardly as good as one would expect from Mr. Vincent Harris. The blocking over the cornice at each end of the colonnade has the unpleasant effect of being the top of the pier beneath thrust through the entablature. It is hardly ever safe to put more over an entablature in one place than in another without breaking the entablature slightly round the most heavily loaded part. In this case, this would have necessi-

tated the application to the side of the pier of a pilaster to terminate the colonnade, an addition which would have done no harm. Mr. Harris must forgive his critics, jealous for so good and well-deserved a reputation as his, for making much of little points.

Finally, numbered among the last in the catalogue, came the ten exhibits of Messrs. Blow and Billerey. Three of them

showed an extremely pretty house which has no excuse for being new if it be so. Another showed what are obviously most sympathetic additions to an old house, though the dual composition of the whole, resulting from these additions, is not quite satisfactory. Yet another showed a picturesque and extremely romantic cottage in France. Four of the remainder were photographs of French architecture in London, architecture of the highest order, and of the kind which leads an Englishman to despair. It must take not a lifetime, but generations of inherited experience to produce the easy certainty with which Mr. Billerey has grouped the houses in Park Street, has modelled the galleries in "The Playhouse," has turned the vault over the staircase of No. 10 Carlton House Terrace. Mr. Billerey's work is less of a past epoch than

that of Messrs. Mewès and Davis, and is consequently even less approachable by imitators. Not that such an approach is desirable—it would be as foolish for Englishmen to build all their theatres in the manner of Mr. Billerey as it would be for Frenchmen to build all their country houses in the manner of Mr. Ernest Newton. The internationalism of good taste among the rich has called for Newton and Lutyens in France and for Mewès and Billerey in England, and each nation will do well to study that which it imports.

The architecture shown in this exhibition suggests that we have still very much to learn in technique from the French but that we have plenty of material of our own to develop when the technique of handling it shall have been learnt. It is being learnt at the present moment; let us only hope that with it we do not acquire an unnecessary American accent.

H. S. GOODHART-RENDEL.



THE PLAYHOUSE.

Detmar Blow and Fernand Billerey, Architects.

Selected Examples of Interior Decoration.

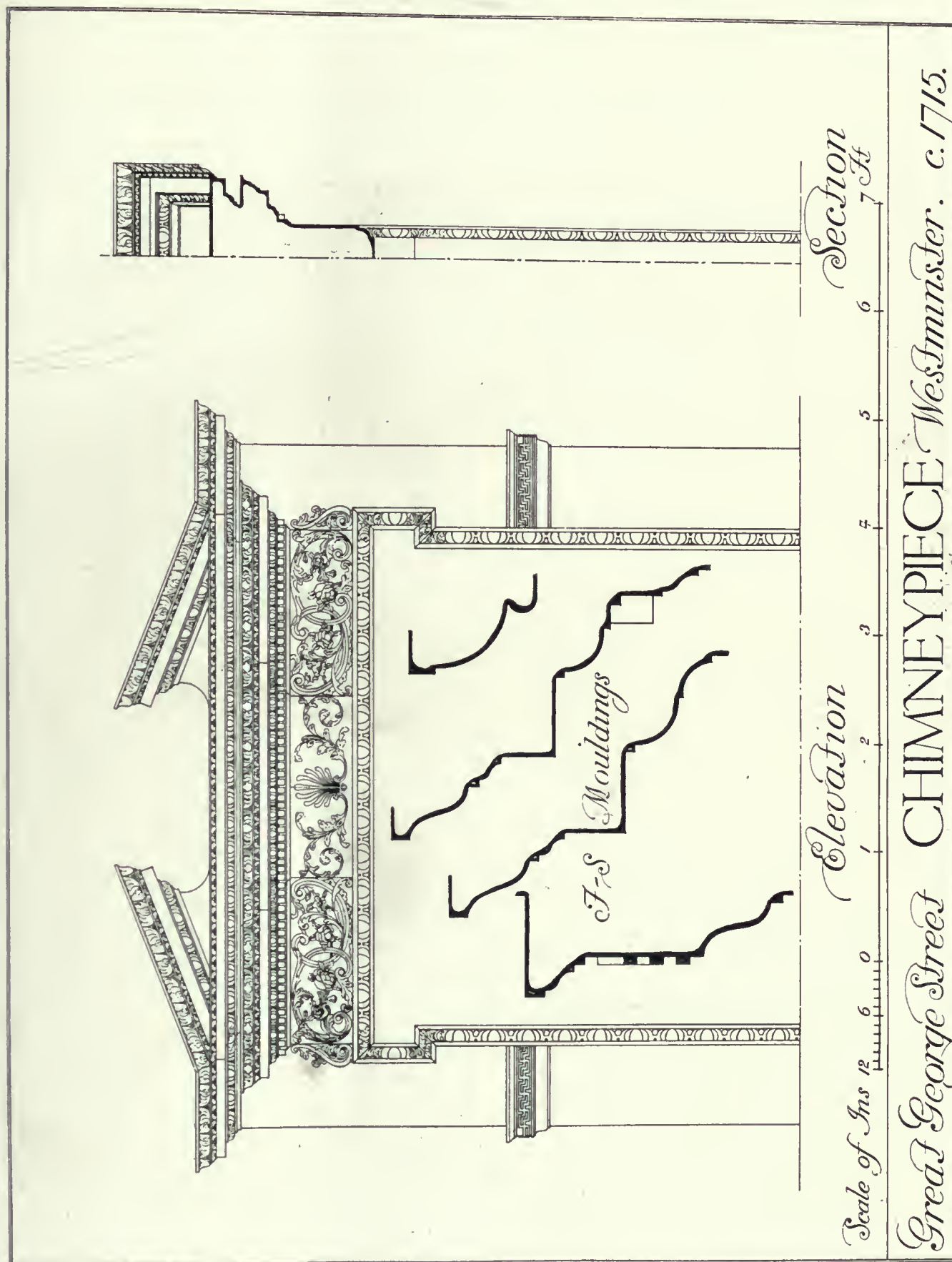
In Continuation of "The Practical Exemplar of Architecture."

A Chimneypiece in Great George Street, Westminster.



THE CHIMNEYPiece AND SURROUNDING PANELLING.

Date c. 1715.



SELECTED EXAMPLES OF INTERIOR DECORATION.

Exhibitions.

THE ROYAL SOCIETY OF BRITISH ARTISTS.—This is a large and representative exhibition, and in trying to appraise its significance I propose to adopt the statistical method in order to arrive at some idea of the relative numbers in the various classes of picture here shown. By this means it may be possible to analyse the general social function which an exhibition of this kind is intended to have. I may begin by mentioning that 404 pictures are here presented, of which no less than 105 are pure architecture, that is to say, they are pictures in which the principal subject is a building, or association of buildings, and in which there is no other counter-attraction at all. Yet another 56 are landscapes dominated by buildings. In these instances the building may occupy a comparatively small percentage of the area of the picture, yet the whole quality of the composition would be utterly changed if this architectural climax were absent, or if another building of different character were substituted for the first. Then there are 12 more in which the interest is divided between architecture and people, where architecture is the background to an historical scene (as in Mr. Solomon's picture of "Coronation Luncheon" at the Guildhall), and yet another 4 in which architecture, landscape, and people have an approximately equal value; 30 pictures are devoted to ships, while 94 are pure landscape, 21 are landscape with figures in small scale, and 72 are either portraits or imaginative sketches delineating the human form. This leaves 10 exhibits unclassified. One artist has depicted flowers, another "still life," while a third has thoughtfully presented us with a life-like image of an English park bull.

To what conclusion do these figures point? In the first place they show the enormous pictorial significance of architecture, for the largest single classification of pictures—more than 25 per cent. of the whole—are really nothing else at all but architectural illustrations, while 173 pictures, or nearly half the total, are dependent for their appeal upon the manner in which architects have performed the tasks entrusted to them. It remains to ask ourselves whether architects have anything to learn about their own art from these pictorial interpretations of buildings. A tremendous industry has here been displayed, but to what end? Do these painters wish to give their commendation to certain types of architectural theme, do their canvases embody an intelligent lay criticism of architecture, or for the most part must their essays be condemned as mere exercises in brushwork on the part of skilful draughtsmen whose attitude towards architecture expresses ignorance and sentimentality? A detailed analysis of the pictures themselves must precede any attempt to answer these questions.

It may be observed that nearly all these sketches are realistic in their aim, that is to say, they aim at nothing else than an accurate representation of the building or buildings under consideration. That the painters have so often chosen to do this, and apparently have confidence that this particular treatment will have a pleasing pictorial result, is an indirect compliment to architects, and a mark of appreciation which they ought to value very highly. Moreover, it provides additional evidence in support of the principle, so often contravened by modern artists with disastrous effects upon their own work, that in a representational art, such as painting, the subject is of supreme importance, for here the subject itself includes form, namely, the form of the things which are depicted. The best painter in the world cannot make a bad, vulgar building look beautiful.

These architectural sketches may be divided into several classes. First, there are those which give some famous building, or group of building, and show nothing more than effects which the architect himself fully intended to convey. Many of the drawings in this class are executed with consummate skill, and give an accurate rendering not only of architectural values, but the subtlest effects of atmosphere and light. They have their value as pictures, yet it must be confessed that the technique of "painters' architecture" has had a not altogether beneficial influence upon perspective draughtsmanship as practised by architects, among whom there is a tendency to emulate the painters in giving charming representations of sunset and

verdure instead of compelling the spectator to concentrate his attention upon the qualities of design. Secondly, there are the pictures which relate a prominent building to its environment in a way which enlarges our concept of the civic character of the building in question; and here the painter can correct the individualism of those architects who, limiting the extent of a design for a plan or elevation to the confines of a drawing-board, find it difficult to visualize the full pictorial effect which will result from the execution of their projects. There can be little doubt that the progress of civic design would be much accelerated if architects could all acquire what may be described as a "pictorial habit of mind," the habit of conceiving every new building not only in relation to its neighbours, but also as a background for the varying activities of human life which may take place in its immediate presence. Thirdly, there is a class of picture which reveals unexpected beauties in fortuitous arrangements of buildings, and shows the architect how sometimes structures of humble purpose can be so arranged as to form agreeable compositions. I found it a stimulating exercise to make an inventory of these architectural sketches, and to separate them into their several classes, and although there is no space for me to enlarge upon the conclusions to be derived from such a study, I can commend the Royal Society Exhibition to the attention of architects who will find in it much of special interest to themselves.

THE GROSVENOR GALLERY.—At this exhibition the handsome portrait of H.R.H. Princess Mary, by Mr. Oswald Birley, occupies the place of honour. There can be no doubt that the art of pleasing portraiture is now highly developed. Mr. Birley's "Clough Williams Ellis," Mr. H. M. Jonas's "Portrait of a Painter," Mr. John O. Revel's "Dress Designer," and Mr. T. Martine Ronaldson's "Red-headed Boy," illustrate this fact in their several ways. Mr. Nevinson's "Portrait of a Genius," however, fails to carry conviction. While politely accepting as a genius the model who inspired this picture, one may still doubt whether there is genius in the execution of it. Eyes set slantwise, contours of the eyebrows and forehead utterly abnormal suggest degeneration or criminality rather than intellectual power. Mr. John Lavery's "Passing of Michael Collins, the pro-Cathedral, Dublin," is a notable composition. The building is far better suited to be the background of ceremony than is the over-decorated Guildhall, and the note of solemnity is well maintained.

The exhibition contains the usual essays in "still life composition," and we are asked to admire the decorative effect of the juxtaposition of raw carrots and poached eggs, vases, lobsters, and green grapes, articles which in no well-regulated household ought to find themselves upon the same tray. Of the architectural studies Mr. Purves Flint's "Royal Visit, Venice," Miss Dorothy Belasco's "Old Rotherhithe," and Mr. Philip C. Bull's "Assisi," are worthy of special notice in that they illustrate the same principle. In each case the pictorial effect is obtained by continuous architecture massed together, contrasted with an expanse of water or meadow. Painters are quick to appreciate the fact that buildings look best when grouped together in close association.

THE GOUPIL GALLERY.—There are beautiful sombre pictures and beautiful bright pictures. There are also sombre, ugly pictures, and bright, ugly pictures. In the Goupil Gallery the bright, ugly pictures have been given great prominence, and they are nearly all the work of the modern French school. Messrs. Wilson Steer, Derwent Wood, Albert Wainright, and Walter Sickert are well represented.

THE COTSWOLD GALLERY.—The pottery and etchings of Mr. Bernard Leach are of the greatest interest, as an expression of the desire to establish a proper cultural relation between East and West. Mr. Leach worked for fourteen years in Japan, and made a special study of the ancient art of China.

A. TRYSTAN EDWARDS.

Recent Books.

Wenceslaus Hollar.



THE EXECUTION OF THE EARL OF STRAFFORD, 1641.

From an Etching by Wenceslaus Hollar.

"Wenceslaus Hollar." By ARTHUR M. HIND. John Lane, 1922. 31s. 6d.

The new Slade Professor has put all art lovers, and especially such as are also lovers of old London, under a deep obligation by the compilation of this volume and by his valuable account of a man who takes his place among the foremost etchers of any age. The publisher, too, is to be congratulated on having produced a book which should find a permanent place among the vast collocation of Londoniana which we already possess. For the fact is that although the work incidentally emphasizes the greatness of Hollar as a draughtsman and etcher, it chiefly accentuates what he did to preserve the features of the London of the seventeenth century, in which he worked with such amazing industry and such unqualified success.

Hollar did for our capital, close on three hundred years ago, what Meryon did for Paris during the earlier years of the last century. This remarkable contemporary of Rembrandt (he was born at Prague within a year of the great Dutchman's birth) came under the notice of that pre-eminent collector and art-patron, the Earl of Arundel, when the latter was on his way on an embassy to Ferdinand II, at Vienna, in 1636, and became attached to the entourage of the nobleman who was to give him shelter and encouragement during the following six years. Accompanying his patron to England at the close of 1636, Hollar became domiciled at Arundel House, in the Strand, and there worked on those plans and views of London which are his chief legacy to posterity. In one of his well-known etchings of the courtyard of his patron's palace, a building, described as his studio, is shown, and here it was that he spent laborious days with his plates, setting down, with a care and precision hardly if ever excelled, the lineaments of the picturesque city of those days.

But although he is said only to have had the use of one eye, the tale of his labours was not limited to his topographical work, for he employed much of his time in making original sketches and in etching copies of drawings and pictures in Lord Arundel's

remarkable collection. The advantage to the artist himself, who was, according to Aubrey, "shiftlesse as to the world," and evidently of a simple, happy-go-lucky temperament, of having come under the fostering care of so discerning and large-minded a patron as Lord Arundel can hardly be exaggerated. Under that nobleman's ægis he was able to work with a free mind, in an artistic environment, unoppressed by those biting cares by which so many men of genius have had their ambitions frustrated. The landmarks of the city he had always before him; he could delineate the Thames as it flowed past the noble mansion wherein he was sheltered; he could wander amid the columns of old St. Paul's and perpetuate its then Gothic beauties; he could set down the city's outlines in those remarkable bird's-eye views which he has left us; he could show us, with a wonderful charm and accuracy, what London looked like from Bankside; he could produce all sorts of subsidiary plans of the outlines of London as a whole, of Greenwich (then very much in the country), and of Windsor; he could delineate the dresses of those who walked the streets of the metropolis, and even leave us authentic data of the kinds of muffs which men as well as women then carried.

At the same time certain historical events enabled Hollar to produce work in another direction, and the arrival in England of Marie de Medicis, for instance, a well-known description of which event was written by Puget de la Serre, the trial of Laud, the execution of Strafford, and the coronation of Charles II, enabled him to show that in figure work and portraiture he was as happy and successful as he was in his purely topographical output. But whatever Hollar did he was first and foremost a topographical draughtsman. If he gives us the portrait of the Royal Martyr, we have Westminster and Whitehall (a painfully prophetic conjunction!) in the background; if he etches the lineaments of the Merry Monarch as a boy, we get the Banqueting House seen through a window; and if in his portraits of Dugdale and Inigo Jones there is no such adjunct, one supposes it was because the

one was identified with the description of so many great monuments, and the latter the creator of so many more, that a choice would have been as difficult as it might have proved invidious.

All that is to be known concerning Hollar and his works, or nearly all, certainly what is essential, is here given us by Professor Hind in a delightfully succinct manner. His early years, his career under Lord Arundel's protection, his participation in the civil troubles (he served with Inigo Jones and Faithorne at Basing House), his withdrawal to Antwerp, and his return to England, where he died in 1677, can all be followed in these illuminating pages. A *catalogue raisonné* of his London and Windsor etchings is given, and will prove of the utmost value to art lovers and topographers. The illustrations, of which there are no fewer than sixty-four full-page plates, are extraordinarily brilliant and life-like, combining an exactness and precision of detail, with a robust and hearty interest in everyday existence, which is fascinating and astonishing. They are alone sufficient to prove that, as the anonymous writer of Hollar's epitaph remarks:—

"The works of nature and of men,
By thee preserv'd, take life again."

E. BERESFORD CHANCELLOR.

Earlham.

"Earlham." By PERCY LUBBOCK. Jonathan Cape.

In this book Mr. Lubbock, who wrote the "Craft of Fiction," describes the old Norfolk house of Earlham as seen through the windows of a child's mind. "Describes" is hardly the word to use. The whole book is drenched with a sense of the personality of a great house and garden, the home of many a summer holiday, where the dear ghosts of Quaker ancestors went about the sunny rooms, and everywhere moved the light and eager figure of a well-loved grandmother, opening windows and passing on with a smile, or storing in her mysterious cupboard things to be taken in baskets to her friends about the village. Tender and delicate as is the drawing of character, from nurse who in her attic with its two south dormers is ever a refuge and a solace in childish trouble, to grandfather who twinkled in silent approval and passed on like a shadow: what is particularly interesting, because more unusual, is the gradual building up, by touches and suggestions and sensations half-remembered and half-expressed, of the "romance" of the house, all that appeal of light and shadow and touch and scent and sound which is one side of what architects must always be aiming at, the secondary effects of architecture.



BIRD'S-EYE PLAN OF THE WEST CENTRAL DISTRICT OF LONDON ABOUT 1658.

From an Etching by Wenceslaus Hollar.

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The childish figure loiters in from the garden: "I might hith aside the striped awning and meet the sudden stillness and dimness of the house within, the cool quietude secretly stored away there while the full-throated blaze of August beats on it from without. . . . I hear how my footsteps sounded as I crossed to the flight of the stairs. Just there stood the great dinner-gong, and with the touch of a knuckle I might wake a low reverberation—a light touch, only enough to start the hollow murmur very gently. It said plainly that I had the house to myself; a small echo like this, of a powerful voice barely breathing into sound, seems to steal away into all the deserted rooms and to reveal their emptiness. I could be entirely conscious of the spell of the house at such a moment; it was romance—romance that I just can, just cannot, define in words."

We walk with him on the edge of his discovery till we feel the old house beginning to live for us as well; we, too, have some shadowy part in the heritage of the ante-room, the eleven-sided room, Aunt Catherine's room, the bell which the coachman would ring from his place on the box as the carriage and pair drives up to the door. Romance is at once perilous and vital to architecture. At the moment we suffer rather from a lack of it than a surfeit. We welcome Mr. Lubbock's book for the rich store of it which he offers us.

W. G. N.

A New Book on Heraldry.

"**Heraldry and Floral Forms as used in Decoration.**" By HERBERT COLE. J. M. Dent and Sons, Ltd.

The improvement that has taken place in heraldic design during the last forty years has been so marked that it is not easy to realize the depth of the slough into which designers had fallen by the beginning of the last century—and not designers only. The defilement had run back and corrupted the fountain-

head, if, indeed, it did not begin there. When the College of Arms could grant as a crest "a hand pointing to a star" (which, of course, it is impossible to represent as a crest at all, i.e., in the round, except by making the star stick to the finger-tip), it was not likely that the designer should have a true conception of the art.

The heraldry of the Houses of Parliament, both in carving and stained glass, is a brilliant exception—some of it could hardly be bettered—but then it was inspired by an exceptional man. To-day, however, the designer has little excuse for going wrong. Several books have been written for his guidance, of which Mr. Herbert Cole's is the most recent. But the ideal book for craftsmen and designers is yet to be produced. It may be necessary to begin with a grammar of heraldry, as is usually the case; and little harm is done, provided the compiler omits the pedantries and cramping regulations invented by the eighteenth-century heralds.

But the body of the work should be arranged according to the different crafts into which heraldic design enters; carving in stone, wood, and ivory; painting and engraving; leather-work and bookbinding; embroidery, tapestry, and weaving; pottery; stained glass and enamels; metal-work, wrought, chased, incised, and stamped. Examples of each should be grouped together and subdivided according to place and date. Important changes, such as the lion, should be exhibited in series, arranged by date and material. All illustrations would be drawn to scale, and there would be a goodly number of first-rate reproductions in colour, but photography would be taboo. Most important of all, such a work should be issued in portfolios, which could be purchased separately, and not as a bulky and expensive volume, which no craftsman could be expected to afford.

The present work is unsystematic in treatment, and lacks any apparent sequence or grouping either by crafts or charges, but is well illustrated, and for that reason should serve its purpose adequately.

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Architectural Building Construction.

"Architectural Building Construction." By WALTER R. JAGGARD, F.R.I.B.A., and FRANCIS E. DRURY, F.I.S.E., M.C.I. Cambridge University Press.

Like literary art architecture has its own vocabulary and syntax which must be learned by those who wish to express themselves in architectural terms. The analogy is a close one; and it will be felt by those who have had experience of the processes that the learning of building construction has much in common with the learning of a language. No language can be really acquired but from experimental training in its use amongst those who speak it; and building construction must be learned in close experimental contact with practical work handled by skilled men. Book learning cannot, however, be dispensed with in either case, but it should, as far as possible, be directed to analyzing and explaining what is seen and learned in practice, at the same time developing knowledge by applying the governing principles observed to other problems involving the expression of other ideas by means of the same vocabulary. The more advanced student gains immensely in his grasp of the essence and spirit of the language by being taught to trace something of its historic development; and hence in the treatise on building construction under consideration the reader is strongly recommended to study also a book on "The Development of English Building Construction," by Mr. Innocent, which will help him to seize the *raison d'être* of forms and methods which may otherwise seem a little meaningless, and will at the same time give a versatility of expression that is of great value.

The vocabulary, and hence also the syntax of building, has changed in recent times with unwonted rapidity; and, therefore, a grammar of building soon becomes out of date, and is superseded by a more recent publication.

The work produced by Messrs. Jaggard and Drury is not yet complete. The first volume now appears as a second edition, and the first part of the second volume appears for the first time.

The method chosen by the authors consists in using as examples throughout the text details of construction appearing in the

various parts of a building for which the working drawings are attached at the end of the volume. This has obvious advantages for class or studio teaching; but the effect in book form seems to be to hamper the authors somewhat, as though a grammar were to have all its examples of word inflexion and sentence formation drawn from two or three well-selected essays only. The authors have, in fact, not been able rigidly to adhere to their system, and have illustrated features that do not fit in to the designs which govern the arrangement in the main.

The first volume is based on designs for a cottage and for a workshop, and comprises a comprehensive elementary treatment of brickwork, masonry, carpentry, joinery, and roof coverings. The first part of the second volume is developed around a design for a semi-detached house and another for a warehouse. The subject matter consists in a more advanced treatise on brickwork and masonry, followed by four chapters on structural steel and one on minor metal details (railings, casements, etc.), leaving the last half of the book for what is generally included under the title of "Stresses and Strains" and "Graphic Statics," together with a short description of materials used by the bricklayer, mason, concretor, and ironworker.

The thoroughness and care displayed in the numerous illustrations are worthy of the highest commendation; the drawings are clearly made, attractively finished, and well reproduced; the general use of isometric projection makes the illustrations very easy to read and much more informing than the usual method of plan and section only.

The second part of Volume II is yet to come, and will deal with further problems in carpentry and joinery, roof tiling, plumbing, water supply, glazing, plastering and painting, with concluding chapters describing the materials used.

The division of the work into separate books, besides giving volumes of convenient size, has been adopted so as to reduce the burden on the student-purchaser by issuing the work in successive parts at a reasonable price, the second volume being acquired only when the first volume has been mastered.

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By J. F. BLACKER. With over 200 Illustrations, in line and half-tone. London: Stanley Paul & Co. Price 15s. net.

Since your "compleat" architect must needs, like Bacon, "take all knowledge for his province," a book on "The ABC of English Salt-glaze Stoneware" should not come amiss to him. Indeed, the subject is of universal appeal, for it deals mainly with art applied to humble but often beautiful uses. From Dwight to Doulton, several artists of no mean capacity have made beautiful jugs, mugs, dishes, vases, statuettes, such as collectors covet. Occasionally it provokes to dithyrambs, as when Mr. Holbrook Jackson writes of work by Robert Martin: "His grotesque facings are joys for ever, worthy receptacles of generous beverages; his imps and satyrs conquer by their very abandoned impishness; whilst his birds defy all words, they are inexplicable; they are a new species, an addition to Nature. They are half-human, and you find yourself talking to them as though they lived." Other examples of the prose poetry of pottery could be cited.

John Dwight was so fine an artist that his statuettes are the most beautiful things illustrated in the book, and are precious enough for several examples of them to have been bequeathed to the British Museum by collectors. It is not known exactly when and where he was born, although about 1640 is an approximation to the date, but whether he sprang from Oxfordshire or from Harrow is left conjectural. All that is known of him and of his work has been carefully collected by Mr. Blacker, who contrives to piece together a very interesting though necessarily fragmentary account of this remarkable genius, who invented and patented his ware, besides moulding it into beautiful shapes. Of George Tinworth and of many other artists in salt-glazed stoneware much that is interesting is related; and it is surprising to the uninitiated how many really fine artists wrought in this material. That they were artists you have not to depend on the author's word. More than 200 charming illustrations are proof positive of the fact.

Two New Books on Draughtsmanship.

"Architectural Drawing." By WOOSTER BARD FIELD, Architect, Assistant Professor of Engineering Drawing, the Ohio State University. With an Introduction and Article on Lettering by Thomas E. French, Professor of Engineering Drawing, the Ohio State University. New York and London: McGraw-Hill Book Co., Inc. Price 20s. net.

"Sketching and Rendering in Pencil." By ARTHUR L. GUPTILL. With a Preface by Howard Greenley, A.I.A. New York: The Pencil Points Press, Inc.

Mr. Thomas E. French, who writes the introduction and contributes an article on "Lettering" to Mr. Field's book on "Architectural Drawing," boldly takes sides with those who claim that "architecture is one of the fine arts, taking its place with sculpture, painting, and music." It is a sound proposition, denied by none but those who fatuously suppose that "fine art" is confined to easel-work with a brush!—an idea that, sedulously fostered by painters, has been too long prevalent among the general public, who can hardly be got to admit the truth that architecture is the Mistress Art, to which the other arts are, or should be, subservient.

It should not be inferred, however, from Mr. French's remark that Mr. Field's book is a treatise on fine art as that term is usually understood. Rather the volume is a treatise on the technical details of architectural draughtsmanship, in which indispensable qualification for an architect it affords excellent guidance, describing and illustrating every important detail of construction and adornment, and incidentally imparting invaluable information on the draughtsman's art and implements. A distinctly serviceable book.

"Sketching and Rendering in Pencil" deals with a phase of art of which one never grows weary, since its subjects are infinitely varied, and admit of ever-fresh treatment, whether they be simple or complex. Moreover, the author has wisely illustrated the work of more than a score of different artists, who get their effects in at least as many different ways. It is an advantage, too, that the drawings are of many varying degrees of elaboration, from outline sketch to meticulous finish. Life studies are included in a book against which the worst fault that can be urged is its miscellaneousness. The letterpress is practical and judicious.



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The Charm of the Country Town: Lynn.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In a recent letter, Mr. E. Guy Dawber referred to the old house in Queen Street, King's Lynn—the house with "barley-sugar" columns supporting the door pediment. It is not generally known that these columns once formed a porch, and that the porch projected into the roadway, but it caused such an obstruction to traffic that when the house was re-fronted with brickwork the columns were set back into the wall. One of the old inhabitants of Lynn told me that he well remembered the porch and its wrought-iron railings (the latter are now missing).

I lived in King's Lynn for fourteen years, and I found some of the old houses had been re-faced with brick, but most had been cement faced. Georgian sash windows were generally inserted in place of the casement windows.

One of the quaintest bits of Lynn is Hampton Court, which has a cannon ball which was fired into the church by Cromwell's besieging forces. It is hung in the entrance porch. Hampton Court was an old mansion fronting the existing courtyard; the house has been partitioned into cottages, and some of them have very quaint interiors. It lies off Nelson Street.

Opposite to Hampton Court is an old tavern named "The Valiant Sailor"; upon a corner post is carved what is reputed to represent Joseph running away from Potiphar's wife.

Fanny Burney's house is less than a stone's throw from Hampton Court, and faces the west end of St. Margaret's Church. There is some very fine oak panelling in this house. Indeed, an antique dealer once wrote to me stating that he would give a thousand pounds for the panelling of one room, but I persuaded the owner not to part with it.

In the July issue of the "Review" on page ten, in the picture of Dr. Wedgwood's house, you will notice that there is a signboard

over the door bearing the inscription: Peatling and Sons. This door leads through a long, low passage to the wine vaults—which have been there for 400 years at least. The building over the vaults was an old Guildhall, and formerly had a tracery window where the upper door is; up the inn yard, on the north side, there are some very strong buttresses and another tracery window in good condition. After the Dissolution the building was converted into a theatre, and the people of Lynn like to think that Shakespeare performed there. His plays certainly toured the country, and he was a player, so why not? It is a very easy matter to gain access to the interior of the theatre, where vestiges of the stage can still be seen. Strange, that it is now used for painting scenery—but for bazaars!

In New Conduit Street there is the house in which Vancouver, the explorer, was born; it is in the yard where the Quaker Meeting House is situated. Being out of the main street it is easily overlooked. In fact, I know many people who were born in the town and yet never knew that Vancouver was born in Lynn. I am sending you herewith a block of the house which I had specially made for my Vancouver agent, and which, perhaps, you might care to reproduce. Also I send you a circular giving some further information about this house.

Another old building in Queen Street, near to the house with the twisted columns, is Thoresby College, which was built by Thomas Thoresby. It is a fine old red-brick building, retaining its original courtyard form. The door still bears the inscription in Latin: "Pray for the soul of Thomas Thoresby, the founder of this place." At the time of the Reformation, when the Roman Catholics lost power and the Protestants gained the ascendancy, the words "Pray for the soul of" were chiselled out, as the Protestants taught differently. Thoresby was Mayor in 1502. He built this College as a residence for the Priests.

(Continued on p. xxxviii.)

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THE ARCHITECTURAL REVIEW.

If any reader would like to see the oak roof, and will enquire at my offices in Lynn, they will be willingly shown over.

There is a house in King Street which has a very fine mahogany staircase, suspended on wrought-iron straps. The house is now occupied by Dr. Plowright.

St. Ann's house—where I formerly lived—has five oak-panelled rooms (one of them finely carved) and three Jacobean oak chimney-pieces. There is also a good Jacobean ceiling. One of the rooms is distinguished by the great width of its panels, and another for the elegance of the pilasters. There is a fine old garden to this house.

No visitor should miss seeing the "Greenland Fishery"—formerly an inn—which has been carefully restored and made into a museum by Mr. Beloe, the antiquarian, of Lynn.

Then there is the White Friars' gateway close to this old inn, and the south gates are also near.

St. Nicholas Church has the appearance of a fine hall, for it is without nave and aisles. It has a remarkably large west window built over a door, and an ancient carved tomb near the porch door. The brass in St. Margaret's Church in the south corner near to the west door is said to be the largest brass in England.

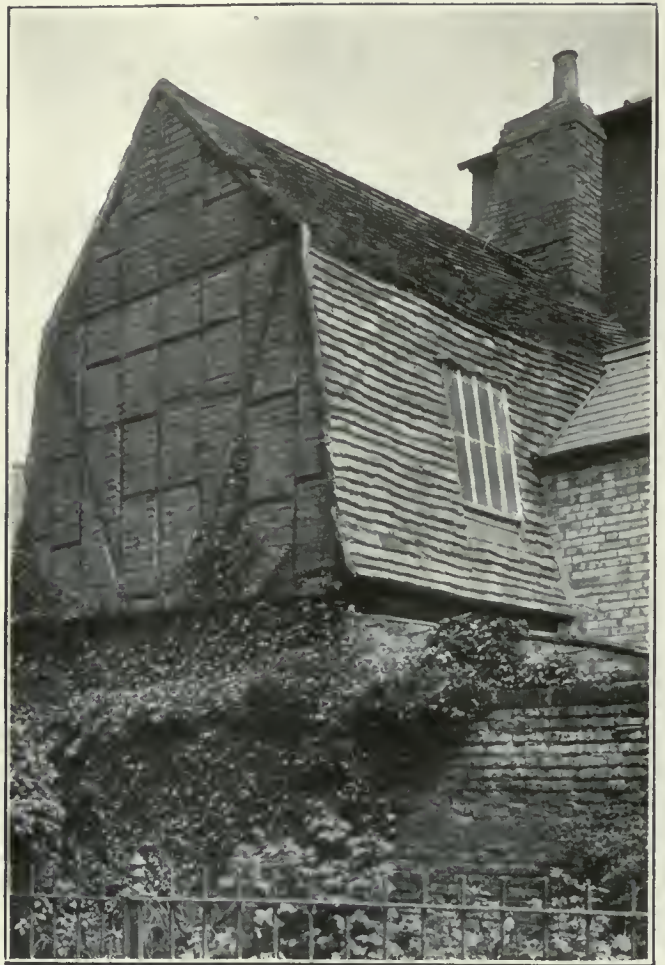
King's Lynn possesses that rarity, a Jews' cemetery, which is filled with Hebrew-inscribed gravestones. It is near to the Free Library, and is kept in order and repair by the Jewish Society in London.

In the gardens next to the Free Library is the Grey Friars' Tower, and some thirteenth-century arches which were removed from the Tuesday market-place. The latter are the remains of a thirteenth-century house; they were condemned by the Town Council as being unsafe, and I asked if I might have them rather than that they should be thrown on the rubbish heap. I then arranged with the town surveyor, who is a most enthusiastic lover of the antiquities of Lynn, to have them placed in their present position.

But of such an ancient and once very important town a book is necessary to contain an account of its antiquities.

Yours, etc.,

J. H. KERNER-GREENWOOD.



VANCOUVER'S HOUSE, LYNN.

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Established 1759.

The Victoria and Albert Museum.

Irish Furniture.

It appears not to have been generally recognized that, during the eighteenth century, furniture of a very high standard of execution was produced in Ireland, following the main lines of the English styles of the period, but with characteristic differences. A group of examples of this class has now been arranged for exhibition in the Loan Court of the Victoria and Albert Museum. Those lent by Mrs. Bruce are of inlaid satinwood, hawthorn, etc., and consist of a pair of commodes with finely-executed decoration in the Adam style, with a pair of tall pedestals and corner-cupboards of similar character. Mrs. Bruce also contributes a pair of small tables and a wine-carrier which correspond more with the style of Sheraton.

In addition to the above, Captain W. L. Naper has lent a settee and four chairs of walnut, resembling in general design (though differing in detail) English work of the time of Queen Anne.

A Gift of Decorative Woodwork.

The V. and A. Museum has recently acquired a very valuable collection of decorative wood-carving, numbering upwards of 350 examples, which was formed during the course of many years by Sir Charles Allom, and has now been presented by him and by Lady Allom as a memorial of their son, Lieutenant Cedric Allom.

The collection includes a considerable variety of panels and portions of panels, frames of doorways and windows, pilasters, capitals, and other details of decoration; many of them showing indications of the original gold or colour. It ranges in date from the Gothic period to the end of the eighteenth century, and, though the predominant styles are French of the times of Louis XIV and the Regency, later French work is well represented as well as English decoration of the seventeenth and eighteenth centuries.

The Bethnal Green Museum.

AN EXHIBITION OF WATER-COLOURS BY BRITISH ARTISTS.

In 1885 Mr. Joshua Dixon, a successful cotton merchant and a judicious collector of pictures, bequeathed to the Bethnal Green Museum the whole of the paintings in his house, Winslade Park, near Exeter, for the benefit of the public of East London, where he was born in 1810. Half of this bequest consisted of very carefully chosen water-colours by artists of the British School. As a part of the process of reorganization which the Bethnal Green Museum is at present undergoing, these water-colours have now been rearranged and are suitably exhibited in the Central Hall, where they are given a prominence they thoroughly deserve. They comprise notable works by some of the most eminent among the founders of the School, including fine examples by John Varley, John Glover, George Barret, jun., William Hunt, Turner of Oxford, Peter de Wint, David Cox, and Copley Fielding. The middle period of the School is represented by such men as Blake's friend Samuel Palmer, F. O. Finch, Louis Haghe, W. L. Leitch, and Birket Foster; while the collection is also rich in water-colours by artists who were working during the period at which Mr. Dixon was collecting. Among these we can instance the work of George Wolfe, Henry Brittan Willis, Robert Thorne Waite, Alfred Powell, and Charles Davidson, who are represented by excellent drawings.

The public of East London has never been given a better opportunity of realizing what a wealth of beauty has been produced by the water-colour artists of the British School. All who are interested in art should visit the museum and see these drawings. The directors of this museum are to be congratulated on the fact that inducements to study have been considered in the new arrangements, and seats have been placed conveniently at intervals about the gallery so that the visitor can sit and enjoy the exhibits with the same comfort one expects to have when reading a book.

The museum is open free from 10 a.m. to 5 p.m. on weekdays, and from 2.30 to 6 p.m. on Sundays.

GOLD MEDAL — FRANCO-BRITISH EXHIBITION, 1908.



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LIVERPOOL CATHEDRAL.



Plate I.

February 1923.

THE SOUTH-EAST TRANSEPT.

From a Drawing by Norman Howard

The London Parks.

Decorations by Art Students for the London County Hall.

THE project for decorating a corner of the new County Hall was first discussed between Mr. Ralph Knott and Mr. Charles Sims. Mr. Sims suggested that students from the four chief London painting schools—the Royal Academy, the Slade, the Westminster School, and the Royal College of Art—should prepare designs with a view to carrying them out in situ. The project met with the ready sympathy of Prof. Tonks and Mr. Walter Bayes. The site to be decorated, the subjects for the designs and the material in which these should be carried out were fully discussed; agreement was quickly reached. A modest corridor was chosen, the cartoons were to represent scenes from the public parks and gardens under the jurisdiction of the London County Council. Each school was to make itself responsible for four lunettes, two of which were to be painted in grisaille. Cartoons were prepared by Mr. H. J. Lee and Mr. J. C. Clark, of the Royal Academy School; by Mr. R. C. Guthrie and Mr. Burn, of the Slade School; by Mr. Norman Howard and Mr. H. W. Hawkins, of the Westminster School; by Mr. W. Liley, Miss Braden, and Mr. R. V. Pitchforth, of the Royal College of Art.

Five of the finished designs are at present exhibited at the Royal Academy. The plan for the execution of the designs on the actual walls has been modified, and the paintings will be executed on canvas, to be fitted into the lunettes.

As the County Hall contains countless corridors, further experiments may, it is hoped, be encouraged; while it should be possible to obtain the means, in the council

chambers, for the commissioning of more important decorations by painters of established reputation.

Of late years an inclination towards decorative composition has reasserted itself. The younger generation has shown a natural tendency towards a vigorously rhythmical design, and has been feeling its way to an impressive and sincere subject-matter. But rare indeed are the men capable, like Blake, of inventing a complete mythology, or, like Millet, of getting from the everyday world a great religious inspiration. Not until comparatively recent times have artists been left to invent their own subjects.

The response to a definite task impels men to express powers hitherto unsuspected by themselves. Artists need a subject, not because they cannot find enough beauty to occupy them in the simplest objects which surround them, but for the reason that the imposition of a great motive more easily brings the varied resources of their craft into play, and allows the application of wide and varied experience.

It is not only painters and sculptors, but craftsmen of every kind whose services should be required by our civic authorities. The present lead given by the Royal Academy, one of the most generous and hopeful gestures made in England for many years, should show those who care for the welfare of the arts what services can be given by the citizens of London who devote themselves to creative work. Architecture, proud of the title of mother of the arts, has too long abandoned her children. There are signs that she is once more realizing her maternal responsibility.

W. ROTHENSTEIN.



DECORATION IN TEMPERA FOR THE LONDON COUNTY HALL. BY WILLIAM LILEY.

Royal College of Art, South Kensington.



THE FAIR GROUND, HAMPSTEAD HEATH.

Painted by the Students of the Westminster School of Art from the Cartoon by Norman Howard.



THE VALE OF HEALTH, HAMPSTEAD HEATH.

Painted by the Students of the Westminster School of Art from the Cartoon by H. Weaver Hawkins.

THE LONDON PARKS.

38^a



A LONDON PARK.

From a Painting by Rodney Burn. The Slade School.



Plate II.

February 1923.

A LONDON PARK.

From a Painting by Robin C. Guthrie. The Slade School.

These two Paintings were executed, like the six others illustrated here, for a corridor in the London County Hall. Each of the most famous London Art Schools was asked to provide two decorative paintings, and the best students from each school prepared designs. The two paintings above are by members of the Slade School.



DECORATIVE PAINTING BY HENRY J. LEE.
Royal Academy Schools.



DECORATIVE PAINTING BY J. COSMO CLARK.
Royal Academy Schools.



DECORATIVE PAINTING BY R. V. PITCHFORTH.
Royal College of Art.

Devoran : A Decaying Cornish Port.

By H. J. Birnstingl.



THE aspirations of an epoch are sometimes epitomized in the life of an individual, a school of art in a particular work, and the history of a country or a district in a particular town. To a limited extent the history of Cornwall, particularly the rise and decline of the mining industry, may be read in the little town of Devoran. It basks in the sunshine amidst the leisurely decay of its erstwhile prosperity, a decay richly evidencing mining and shipping activity, and with here and there a link with the days of piracy and smuggling. All about the now deserted quays—with their derelict granite buildings, which gaze out sleepily across the great banks of tawny and sepia mud, covered by a few inches of water that creeps up languidly and lazily and slips away like a dying breath with the flow and ebb of the tide—there hangs perpetually an air of melancholy. The silt from the valley slowly fills the deep channel that once floated schooners and barges bringing up coal and taking off tin and copper, and the yards and buildings once busy with the shipbuilder's hammer now peaceably and gently slip back into a kind of natural growth, as summer after summer the pink valerian flowers from the interstices of the great granite blocks.

The old records of the county contain no reference to Devoran. It flowered suddenly and brilliantly about eighty years ago, the fullness of its achievement coinciding with the incipient decay of the mining industry, and with the development of the railways which robbed the little port of its usefulness. Meanwhile, however, local talent imbued its short life with a certain elegance. The town is laid out on a coherent plan of pleasant terraces raised above each other from the quay and with a wide green southward view across the parklands of Carclew House. Here and there emerges a building of particular

attraction, its merit being in its square elegance and its fine proportion of door and windows. Granite is cheap, for the Penrhyn quarries are not far distant. Indeed, it is a valuable contribution which the natural situation makes to the general pleasantness of the once busy port. Restronguet Creek, into which the almost indistinguishable waters of the Kennall flow, is one of the many irregular ramifications of the sea that serrate the coast around the Carrick Roads. Devoran lies on the northern bank of the creek midway between Truro and Falmouth, and enclosed by the older parishes of Feock and Perranarworthal. Feock is a simple Cornish fishing village, and Perranarworthal—the name implying the well (still in evidence) of Piran, one of St. Patrick's evangelizing bishops—was busy with an early foundry of some renown and magnitude, William's works being, in fact, the second largest in the county. Along the banks of the Kennall, too, were many timber yards where the timber ships unloaded their cargo for the mines. The extent of this trade may be gauged by the fact that the only inn in the village bears the name of the Norway. Another ancillary industry was the Kennall Vale powder mills, which supplied charges for mine blasting. Nevertheless, Devoran, the upstart, exceeded both places in importance. There is an old print which shows barges of several hundreds of tons floating up where now the wide road from Truro to Falmouth crosses the Carnon Valley, floating up, too, at high tide, as far as Bissoe bridge, where the mud has now hardened and scarcely anything remains of the one-time water-bed. Here, and at Devoran, the vessels discharged their cargo of coal into trolleys drawn by horses up the valley to the mining districts about Chacewater and St. Day, returning by gravity with a load of tin or copper with which the ships sailed away. Later this method of transport was superseded by a steam railway



THE MARKET HOUSE, DEVORAN.

which was running as recently as 1915. This road, as it crosses the valley, seems to form a demarcation between two countries which contrast oddly. Eastward the valley opens out pleasantly towards Restronguet Point between the wooded banks of Carclew and the undulations of Feock Downs, passing the derelict quays and the tiered terraces of Devoran. Westwards the desolate Carnon Valley stretches

up towards Gwennap and Redruth, a bleak tract of solid silt and mud banking the wizened stream, and all along is a confusion of dereliction, mills, wheels, stacks, shafts, machinery beds, furnaces, looking for all the world like a barren tract in the war zone, the shattered trees being the only needful thing to complete the picture of mud and desolation. The most pleasing object in this wasteful prospect is the great railway viaduct that crosses the valley carrying the route from Truro to Falmouth. This is one of Isambard Brunel's original works, the branch line containing eight such viaducts, the only survivals of this engineering achievement. Elsewhere these great erections of granite and timber, varying in length from 964 ft. to 342 ft., and with spans of 66 ft., have been replaced by others of steel, and the survival of these is due only to a war time postponement of reconstruction. Most of them are none too secure, requiring the continuous work of a repair gang to replace defective timbers, and the trains to make a slow and careful passage over the structure whose gentle swaying under the load can be seen and felt. The history of the construction of this line through Cornwall is one of particular interest, being bound up with that of the Packet Service, which sailed from Falmouth, and in connection with which the railway was required, but only obtained after long and difficult negotiations, and after Falmouth had ceased to be the Packet Service port in 1850. Although the length of line from Truro to Falmouth is only $11\frac{3}{4}$ miles, its construction presented enormous difficulties owing to the natural configuration, and its cost was £172,000. Its opening, on 21 August 1863, was the cause of a general holiday in Falmouth, and immense rejoicings, extending far into the night. The journey of the maiden train drawn by the "Antelope" and the "Wolf," "profusely and tastefully decorated," to quote an old account, together with the subsequent banquets, compliments, and jollifications, is described with much detail in the local annals.



CARCLEW HOUSE.



THE TELEPHONE OFFICE, PERRANARWORTHAL.

Tin mining has been an industry in Cornwall from the earliest known times, but copper remained almost unnoticed until the end of the fifteenth century, and no serious attempt was made to work it until the close of the seventeenth. In the eighteenth century new methods of dressing the ore and of draining the mines by means of adits were introduced. These adits are constructed underground, and into them the water from the various adjacent mines is pumped. The county adit still runs along Restrouguet Creek, and if any of the mines are ever again to be worked the cleaning of the adit will be the first necessity. These new methods of working and draining gave an impetus to the copper industry which continued until, with the growth of the industrialism of the last century, a shifting of economic values and a development of long-distance transport brought metal from foreign competitive areas. Moreover, the ever-increasing depth of the home mines added to the cost of working. The Carnon Valley is one of the richest districts in the whole county, and has been worked for copper and tin. Gold, too, specimens of which may be seen in South Kensington and in the Truro Museum; has been found in the district. Indeed, the bed of metal along this valley was considered of such value that its working was continued in spite of the utmost difficulties, and when the tide level was reached an artificial island was formed in the middle of Restrouguet Creek, from which a shaft was sunk to the tin bed. The last of these shafts was aban-

doned in 1843. The port of Devoran grew up as the prosperity of the mines developed, and as late as 1865 reference is made to the "large and increasing village of Devoran, now an important shipping place of coal, timber, and ore." There were arsenic works, too, for purifying the white arsenic which is a by-product of tin-roasting. Yet, despite the richness of the lodes, and every natural advantage, not a mine is working to-day, not a barge of any tonnage can come up to the wasting quays.

It will usually be found that where there is a choice of aspects along a river's banks the better will have been appropriated for a private mansion, leaving to the town or village, usually in its origin of dependent and subsequent growth, the less pleasant slopes. Devoran is an exception, and lies on the northern bank, an aspect which the parklands of Carclew face, although not the house itself. The name of the architect of Carclew seems to be unknown, but its erection extended over many years and into successive ownerships. It was begun apparently by Mr. Kempe, from whom it passed to William Lemon, who completed it in 1749. This William Lemon was a man of great enterprise, and would appear to have been a prototype of what later generations have known as iron, or copper, *kings*. The subsequent growth of Devoran and the development of the Carnon Valley is largely the result of his activity. He it was who constructed the county adit; sunk shafts, even on his own estate, which is still known to be rich in minerals,



OLD HOUSES.



GEORGIAN COTTAGES AT PERRANARWORTHAL.

joined and furthered undertakings all along the valley, leaving it when he died in 1760, already on the way to its brief prosperity. It is, however, for its gardens, with their rich variety of sub-tropical trees, that Carclew is most famed. Its gay formal terraces descend into a warm humid gully full of exotic vegetation which surrounds the lily pond. The stable buildings, of warm brickwork and granite dressings, are perhaps the pleasantest piece of architecture on the estate. The main entrance to the park is over the foundry bridge at Perranarworthal, which crosses the Kennall by the remains of William's foundry. Opposite the bridge is the group of houses of which an illustration is given. They are certainly not indigenous to Cornwall, and contrast oddly enough in a land where all is stone, but their presence is to be accounted for by their position on what was once the timber quay. And so timber being just there even more accessible than stone from the local quarries, the houses are built in a style with which we are more familiar in other parts of the country. They are, however, built with great taste, their designer having brought with him an alien tradition with which he must have been very well conversant. The rooms are unusually lofty and spacious for houses of otherwise such modest character.

The houses in Devoran are for the most part about eighty years old. "Woodlands," situated so that its gardens slope to the very edge of the creek, is typical of their square, well-proportioned exteriors. They seem to be the outcome of a certain native talent, no particular name being associated with their erection, but the perfect proportions of the windows evidence a highly developed sense of composition. Inside the planning is as simple and direct as the exterior. A characteristic of all these houses is their wooden gutters and down pipes. The original gutters are all chased out of the solid, the fall being obtained by the depth of the chase, which at its shallowest is only about an eighth of an inch, resulting in a certain amount of overflow during heavy rainfall. In some of the smaller houses it is



THE OLD STEAM TUG COMPANY'S OFFICE.

the custom to paint the joints of the voussoirs over the openings and the stone reveals white. The effect is oddly toylike.

Many of the fast-decaying quay buildings display an equal good taste. The Steam Tug Company's office is a delightful one-story building—one of the few which still remain comparatively intact. The bays, it will be observed, spring from a splayed plinth of granite, a simple device which does not appear in any other building. Another feature, in which local good taste is shown, is in the granite gate-posts. The shafts of these are always monolithic, often with sunk panels, and when these, on all four sides, conform to arcs of a common circle, there results a delightful effect of intersecting solids. The plentifulness of the granite is apparent from the fact that it is used for the gate-posts of every field, for the most part unwrought, and with the wedge marks still on it. But it is a matter of conjecture how in a district rich also in timber it can prove economical to transport these ponderous monoliths.



THE CARNON VALLEY, WITH THE ORIGINAL RAILWAY VIADUCT IN THE DISTANCE.

The National Museum of Wales.

By W. S. Purchon.

Member of the Museum Building Committee.



A GENERAL VIEW OF THE ENTRANCE FRONT.

THE problem of designing a National Museum to occupy the site at the south-east corner of Cathays Park, Cardiff, was one of great difficulty. To what extent should this new building follow the architectural treatment of the adjoining ones? In what manner could it indicate not only its serious educational purpose, but the important fact that it is a national, and not a civic or county, building? The problem was by no means simplified by the nature of the existing buildings.

Faced with the alternative of designing a National Museum on a vacant site in Bloomsbury, or a similar building adjoining Messrs. Lanchester and Rickards's brilliant City Hall, the average architect would vote every time for Bloomsbury.

There was, however, and fortunately so, no alternative site, and it speaks well for the virility and the sporting instincts of the architectural profession—to say nothing of its amazing generosity—that one hundred and thirty designs were submitted in open competition for the new Museum. The assessors, Sir Aston Webb, Sir J. J. Burnett, and Mr. E. T. Hall, awarded the first place to Messrs. Smith and Brewer, and the task of carrying out the building was entrusted to this firm.

A study of the complete scheme, and of the portions of the building already completed, makes it abundantly clear that the work was placed in exceedingly able hands. One point should be emphasized at the beginning of any critical essay on the building, and that is that in the architectural treatment exactly the right note has been struck, and as has already been indicated, on the particular site in question this is a matter of especial importance. The National Museum of Wales is clearly a museum and a national monument, and whether seen in the morning with a strong light on its main, south-eastern façade, in the evening with the setting sun gilding its uncompleted dome, or in the dusk with a flood of light in the portico, throwing

the colonnade into bold relief, the new building impresses one with its rare and haunting beauty.

Work on the building was commenced in 1910, and on 26 June 1912 His Majesty King George V was graciously pleased to signify his interest in the Museum by laying the foundation stone. Work continued, though much interrupted, until 1917, when building operations ceased, not to be resumed again until the autumn of 1919.

The site is about $4\frac{1}{4}$ acres in extent, and the available space, which tapers towards the main front, has been used with great ability. The triangular space on the east side, caused by the irregular shape of the site, is to be well used by a lecture theatre in the form of a great semicircular apse in the centre of the length of the building, and by a fine open-air theatre arranged at the north-east corner. It is intended to construct this open-air theatre entirely of stone, and to use it primarily for Welsh National folk songs, dances, etc.

The main feature of the plan is a large interior court, 307 ft. long by 134 ft. wide; in which are placed the two one-story pavilions for Welsh National history and history and antiquities, and the central garden and fountain. The central garden not only provides a possibility of temporary escape from the galleries to the open air, which may do much to minimize the effects of "museum headache," but also provides a restful and pleasant aspect for the galleries surrounding it. It was therefore decided to group the public galleries on two floors round this central court, which is of such extent that it provides ample light. Uninterrupted circulation is complete on each floor, while on the ground-floor level the central court can be crossed at four different points, thus minimizing the chief disadvantages of the courtyard plan. Passenger lifts will be provided to run from the basement to the second floor.

Surrounding and outside the public galleries is the space for the reserve collections, the various divisions of which

will, in each case, be adjacent to, and assemble from, the public galleries of the same department. A mezzanine floor is inserted between the ground and first floors of the reserve, and the extra accommodation thus obtained is apportioned between the departments on the two main floors. Pass doors will be provided between the various departments, and the different floors connected at frequent intervals by staff staircases continued down to the basement. A workroom, research room, and keeper's room will be provided for each of the main departments of the Museum.

The chief alteration in the design from that submitted in the competition has been the raising of the height of the entrance hall by carrying the whole of it up two floors, while the central portion is open to the top of the dome. This has necessitated an extra floor being arranged round the dome to contain the committee room, library, and the director's offices, all of which were displaced by the enlargement of the entrance hall.

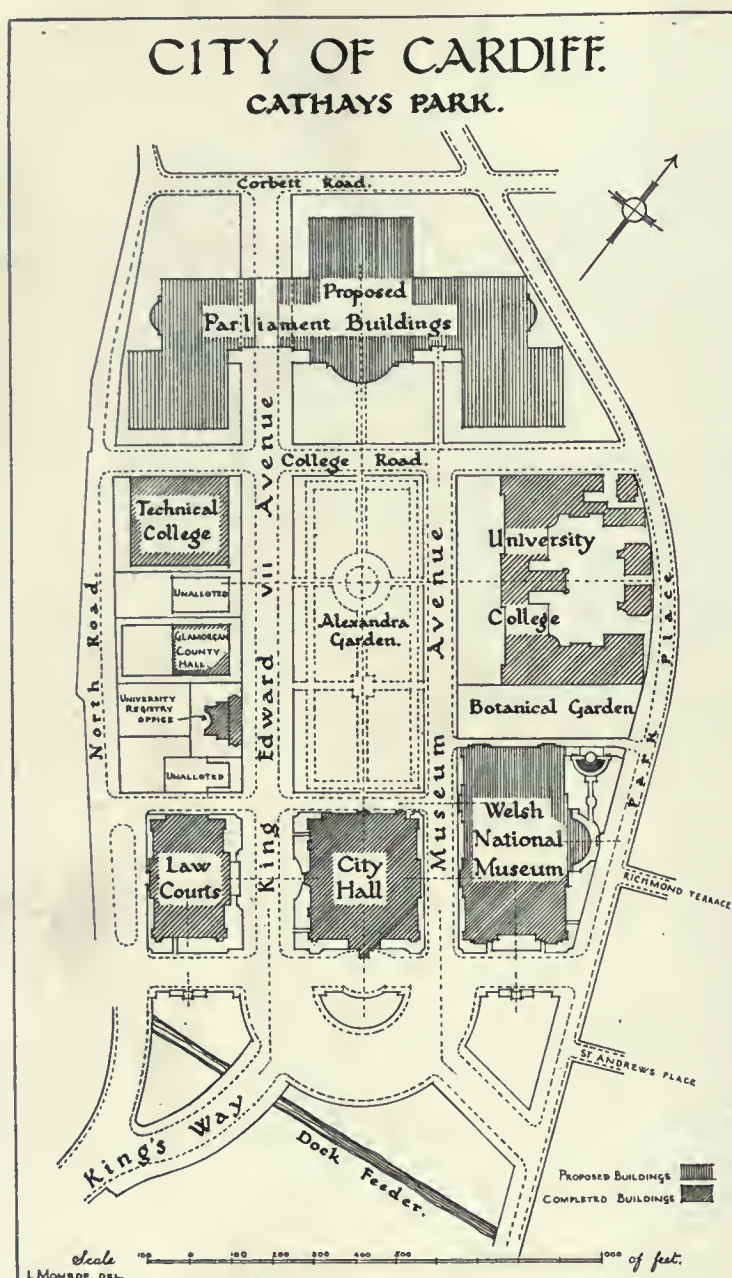
The entrance hall is a noble apartment with Ionic columns of Mazzano marble and floor of Comblanchien marble and Belgian black, while the fine stair at each end is of Comblanchien. This hall and the main stairs, together with two fine rooms to the west and east, intended respectively for a children's museum and a refreshment room, occupy the south front, while immediately opposite the entrance is to be the Welsh National History Pavilion, designed for the display of habitat groups in alcoves receiving their light from high windows over the surrounding aisle invisible to the spectator. At the north end of the central court a similar pavilion for history and antiquities will be arranged, while the aquarium will be placed in the basement under the fountain in the central garden, approached by stairs from the pavilions previously mentioned. The lecture theatre in the centre of the eastern side will be provided with separate entrances, exits, and cloak-rooms.

On the first floor the collections of art, botany, and zoology will ultimately be arranged, the sculpture gallery being a wide room with alcoves down each side and lit by high lights in the opposite side of the room, while the semi-circular gallery over the lecture theatre can be used either for reserve or for the public. The small galleries on the main front would ultimately be particularly suitable for loan or temporary exhibitions; they are approached from the main

galleries by interesting bridges in front of the main stairs.

To the north of the Museum a service court is to be provided with roadway connections to Museum Avenue and Park Place. Adjoining this service court will be the unpacking rooms, workshops, and service lifts. Cloak-rooms and lavatories for the public are placed in the basement, with bicycle stores on each side of the main entrance.

Much thought has been given to the subject of heating and ventilation, and as a result a combined system of inlet and extract ventilation has been adopted, the fresh air being admitted through water screens in the basement and then forced by electric fans through ducts leading to the various rooms. The vitiated air is similarly drawn from the rooms through ducts leading to the extract fans and thence discharged through main extract shafts leading to the top of the building. In cold weather the fresh air is warmed by passing over steam-heated batteries. There will be no fireplaces, and the only chimney is the shaft from the boiler-house. In order to carry out the system effectively it was decided to construct a sub-basement to contain the engineering plant, pipes, and the great ventilating trunks which carry the air to and



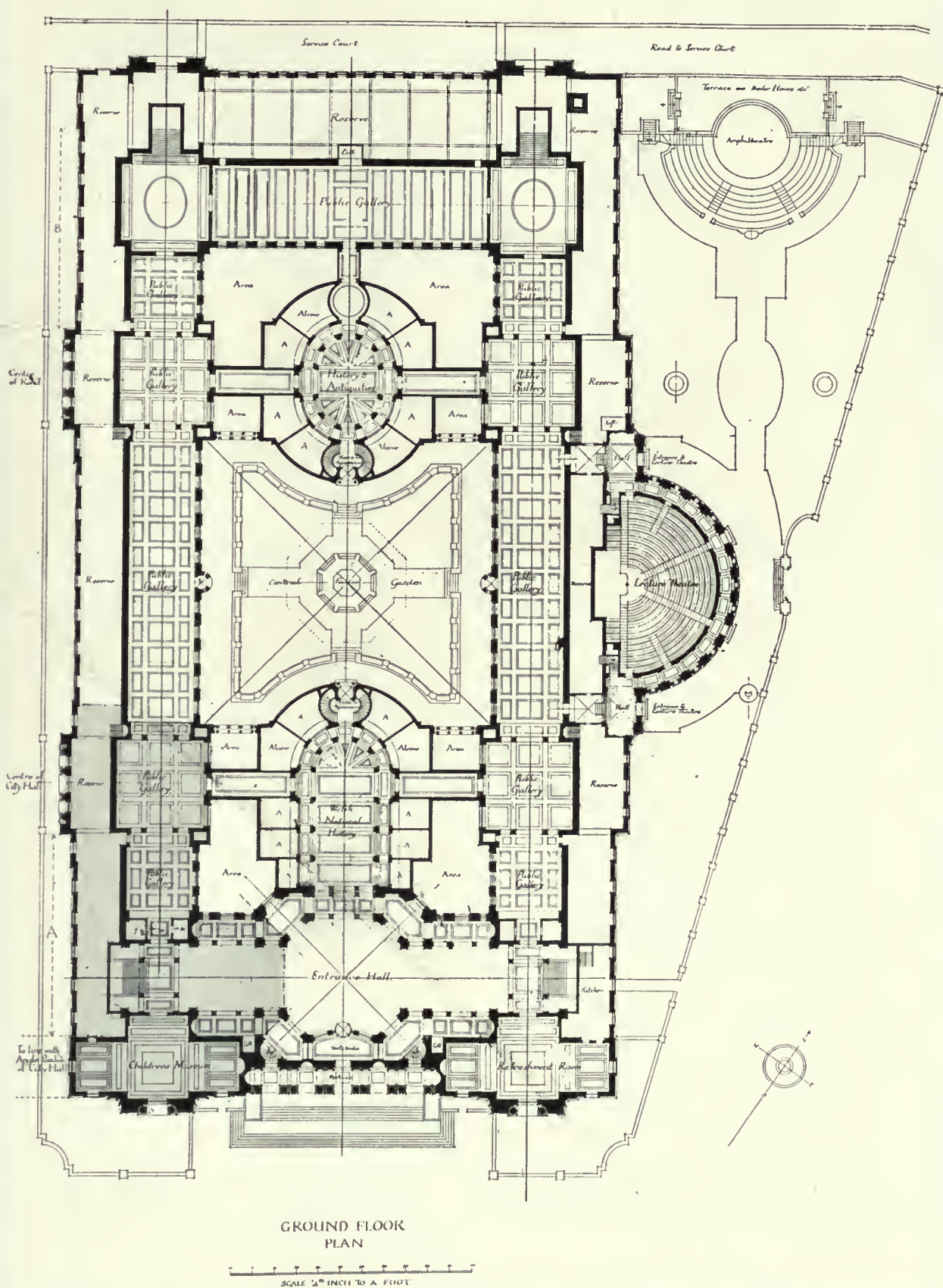
LAY-OUT OF CATHAYS PARK.

from the vertical ducts in the walls.

The southern front of the Museum is in line with the City Hall and Law Courts, and the three buildings form a magnificent group. The upper part of the Museum still requires finishing touches—notably the dome, which it is hoped will shortly be covered with lead—otherwise the southern front is practically complete. The hoarding has been removed, and kerbs and lawn provided round the building, so that the general effect of the main front of the Cathays Park group can now be realized more fully, and very impressive it is.

In the original perspective, projecting bays, somewhat similar in outline to those of the City Hall, were used at the ends of the southern façade. These were abandoned at a later stage, and beyond the fact that the heights of the plinth, cornice, and parapet of the City Hall and Law Courts have been followed, no attempt was made in the final scheme for the Museum, and wisely so, to approximate more closely to their designs. In the early perspective, again, single columns were used in the entrance portico in the centre of the south front. This is now ably treated with a coupled Doric Order, the capital being Greek rather than Roman,

AMGUEDDFA GENEDLAETHOL CYMRU



THE NATIONAL MUSEUM OF WALES: GROUND FLOOR PLAN.



Photo: J. A. Hallam.

A VIEW FROM THE CITY HALL.

and having the start of flutes immediately below it, over otherwise unfluted shafts with bases of Roman type. There is no frieze, but a deep architrave, plain over the columns, and treated with fascias over the walling; while the cornice, which is perhaps slightly shallow, has modillions. The main entrance, under the portico, with its fine bronze doors and granite surround, is particularly noteworthy. Over the central portico is the dominating dome (of greater height than originally shown) supported on a drum with finely panelled concave angles, and great semicircular windows in its main sides.

On each side of the portico is a pavilion rusticated with rebated joints and containing a central projecting window flanked with columns like those of the portico, and crowned with an attic enriched with sculpture.

The western front when completed will have two main pavilions somewhat similar to those on the southern front, but each containing three windows, with subsidiary rusticated pavilions at the angles. The eastern façade will be similar, but will contain the semicircular apse, to which reference has already been made, between its main pavilions. It will be noted that the windows on the western façade are treated with a metal transome, which is arranged at the sill level of the mezzanine floor of the reserve galleries.

The main pavilions on the southern façade and the one which is completed on the western front are crowned by fine groups of sculpture, two to each pavilion. On the southern front the western pair representing the Prehistoric

and Classic periods respectively are by Gilbert Bayes, while the eastern groups, executed by Richard Garbe, represent the Mediæval and Modern periods. The two groups on the western façade, representing mining and shipping, are the work of Thomas J. Clapperton, and are remarkable for their extraordinarily high architectural quality. The lions and dragons buttressing the dome are by A. Bertram Pegram.

All the modelling was done by Joseph Armitage, except that for the bronze doors, which was by George Alexander, and the goats' heads over the main entrance by Harold Stabler.

It has been stated that the architectural note struck by the exterior is essentially right, and exactly the same is to be said for the interior. In the original conditions for the competition it was wisely laid down that "Internally the buildings should be finished in a simple and dignified way, free of ornamental or other detail likely to compete in interest with the exhibits." This condition has been adhered to carefully, and an austere, dignified beauty achieved by the excellence of proportions and skilful detailing. One is reminded of a comment on Hardy's poems, "Where else in poetry will one find so much beauty and so little ornament."

It may not be inappropriate to mention here certain of the exhibits which may be of interest to readers of this review. In the Geological Department there are, for instance, series of specimens illustrating the classification of rocks, and the principal kinds of rocks which occur in this country, together with special series of building and orna-

THE NATIONAL MUSEUM OF WALES.

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Photo: J. A. Harlam.

February 1923.

Plate III.

THE ENTRANCE, LOOKING TOWARDS THE CITY HALL.

Smith and Brewer, Architects.

The National Museum of Wales in Cathays Park at Cardiff has just been opened to the public. It stands on one of the finest sites in Great Britain, flanking Lanchester and Rickards's famous City Hall, which can be seen in the background



THE WEST FRONT.



SOUTH-WEST CORNER OF THE INTERNAL COURTYARD.



Photo: Western Mail.

THE ENTRANCE HALL.



STAIRCASE AND EXHIBITION GALLERY,
GROUND FLOOR.



BRIDGE AND WATER-COLOUR ROOM ON THE FIRST FLOOR.

The cases contain the Investiture Regalia of H.R.H. the Prince of Wales, and Sculpture by Sir W. Goscombe John, R.A.



Plate IV.

February 1923.

THE ENTRANCE HALL.

This view is taken looking towards the Main Staircase. The Sculpture in the foreground is the famous "Le Baiser" by Rodin.





STAIR TO ADMINISTRATIVE SUITE.



BRIDGE ON FIRST FLOOR, LOOKING NORTH.

mental stones, particularly those which are in current use, and specimens illustrating the formation, character, and distribution of slate. A case illustrating the nature and use of asbestos is the first of a series intended to deal with minerals or rocks indirectly connected with building work.

The art section of the Museum contains the Menelaus collection of oil paintings—bequeathed to the Cardiff Corporation in 1882—together with a comprehensive collection of water-colour drawings representing the most notable painters of the English school, presented in 1898 by the trustees of the late J. Pyke Thompson, who have since added to this valuable gift several fine examples of oil paintings representing the English and French schools, many water-colour drawings, and a considerable number of fine prints in which the art of Méryon, the celebrated French etcher, predominates.

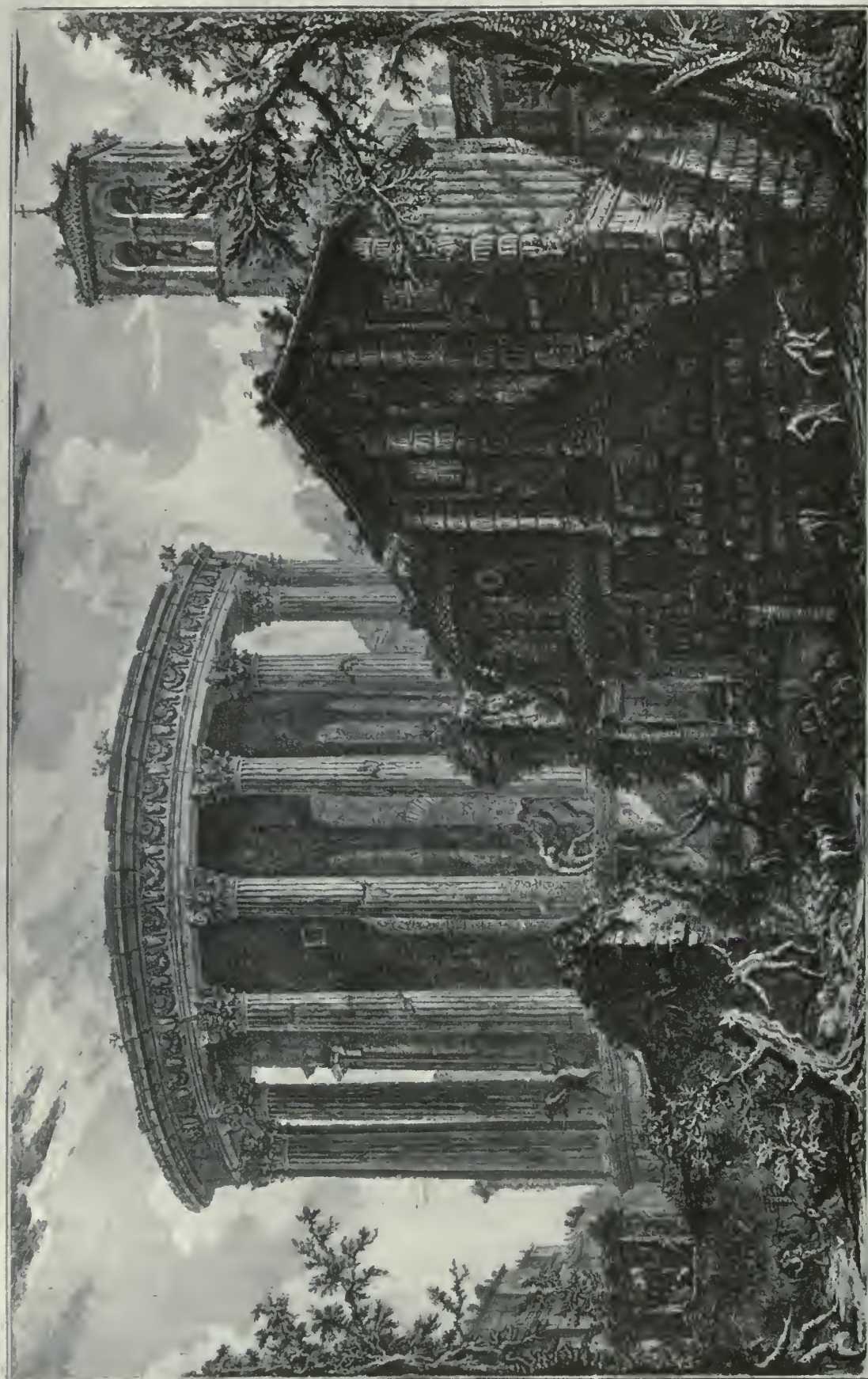
Since the establishment of the National Museum considerable attention has been directed towards the formation of a collection which shall adequately, if not completely, reflect the hitherto neglected achievements of deceased and living artists of Welsh birth and extraction, and this section is rapidly and fittingly becoming a feature of the art side of the Museum's activities. Therefore it is by no means surprising to find examples of the art of Richard Wilson, R.A., which are steadily increasing in number.

In the few excellent examples of sculpture which are exhibited the art of Sir W. Goscombe John, R.A., and the late Professor Havard Thomas—both Welshmen—is given

prominence, while Rodin is well represented by the large "Le Baiser" which occupies the centre of the completed portion of the entrance hall, and the small bronze figure composition entitled "Illusions."

The ceramic section is the principal feature of the Industrial Arts exhibit by reason of the extent and complexity of the wonderful "De Winton" collection of Continental and English porcelain, to which is added the "Cardiff" collection illustrating the superb products of the long since extinct Welsh potteries which more than a century ago were carried on at Nantgarw and Swansea under the supervision of the now famous William Billingsley, that most romantic of potters, most elusive of porcelain painters, and probably the most ill-starred character in the whole history of British ceramic art.

A portion of the Museum has been completed, and members of the public have been admitted to it since Saturday, 28 October, 1922. Mr. A. Dunbar Smith, who, since the death of his partner, Cecil Brewer, has carried on the work alone, is to be congratulated on a fine achievement; and congratulations on the fact that their strenuous efforts are bearing such excellent fruit are also due to a body of local enthusiasts, and to those who first urged Parliament to grant to Wales this National Institution, amongst whom may be mentioned the first President, Sir Alfred Thomas (now the Right Hon. Lord Pontypridd, D.L.), the Right Hon. Lord Treowen, C.B., C.M.G., the late Mr. William Jones, M.P., Colonel Pryce-Jones, the Right Hon. Sir J. Herbert Lewis, and the late Mr. Tom Ellis, M.P.



Veduta del tempio della Sibilla in Tivoli

TIVOLI.

Random Idylls : Water of Tivoli.

I CAN never quite persuade myself whether the sharpest joy of Italy is found in summer or in winter. To eyes smarting with northern fogs what a refreshment it is to see the bland sun wheeling his shadows over wall and pavement, and how alluring that oddest marriage of the seasons, when the sunlight is full of lizards and the shadows hoar with frost. And yet, those summer evenings when all things are hushed and dry with dust, and the cypresses stand like the smoke of a desert encampment straight into the twilight, and some player with his mandolin in the grass doubles the silence with little sounds, they surely are the most Italian of all. A faint flush is on the walls, and to a northern sense the whole dusk is full of a peculiarly dry fragrance, as it were almost friable, as a bowl of old rose petals laid by in a garden-house. But what I remember best is a January evening at Tivoli. I am the only guest in the Albergo Sibilla. I have two beds of iron, painted to look like grained wood with looped bouquets of flowers. The floor is tiled, the slight furniture walnut, the walls a dark shimmer of gold and grey. All the night outside is full of the sound of falling waters. And all the sunny afternoon I have been walking among waters in the garden of the Villa d'Este. Here were no flowers, but a wondrous massing of shadow and light in green—box and many another glossy close-set tree, and great cypresses planted here and there. And through all this ordered gloom a noise of hurrying waters, spouting, dripping, cascading, or running along back ways to do it all over again lower down. In grass and flowers the gardens of Italy are no match for ours, but they are supreme in the planning of light and shade, the contrast of sheer wall and wealth of leaves. Here is a quiet place apart to dream away the year. The slow seasons go by and each adds its little increment of green and shadow :—

“truditur dies die
novaeque pergunt interire lunae.”

How grim and gaunt must these great terraces and steps have looked when first the garden was built, and what faith had Cardinal Ippolito to see what it would all be when the shades were grown, and the great cypresses, “by the many hundred years red-rusted,” stood out against the town climbing its sunny hill behind.

Down here in the gardens all is gentleness and delight, the mind of man making for itself beauty out of natural things. But on the hillside yonder the “praeceps Anio” is breath-taking, though at first, from the bridge, it is hard to realize the number, noise, and greatness of the waterfalls. Now, as I sit at my window in the inn, the roar of the waters is unchanging, and I know that away down in the gorge to the left the great cascade is going up in smoke and blowing in a veil among the shadows, where this afternoon it waved like a peacock prismatic colours in the sunshine. Great waters, like all great music, should be heard in the dark. I have just come in from walking out there, where the twilight moon would throw a sudden half-seen shadow at my feet among the olives, and the noise of the waters, ever-changing yet ever the same, lulled the mind to think at large—those same waters whose song old Horace listened to, and Hadrian, as he passed by of an evening to his great country palace, courtyard beyond marble courtyard, where now the shepherd-boy whistles his sheep among the brambles.

The steep streets below me, scoured clean by the wind from the snow-hills, are bright with electric light (*sic vos non vobis praecipitatis aquae*). Dry signs swing and tinkle. Orion lies glittering on his side. And below the Sabine hills, unseen, the Campagna stretches like a sea to the horizon, a sea without shimmer or sound. And so I go to sleep, while all night long Anio sings his chorus, and the wind blows up the gorge, fretting the trellis outside my window: till the clean young sun comes stepping along the house-tops to reach the Temple of the Sibyl, and quiet the gusts that blow against the waterfall. W.



Photo : R. H. Campion

Leaves from a Sketch Book.

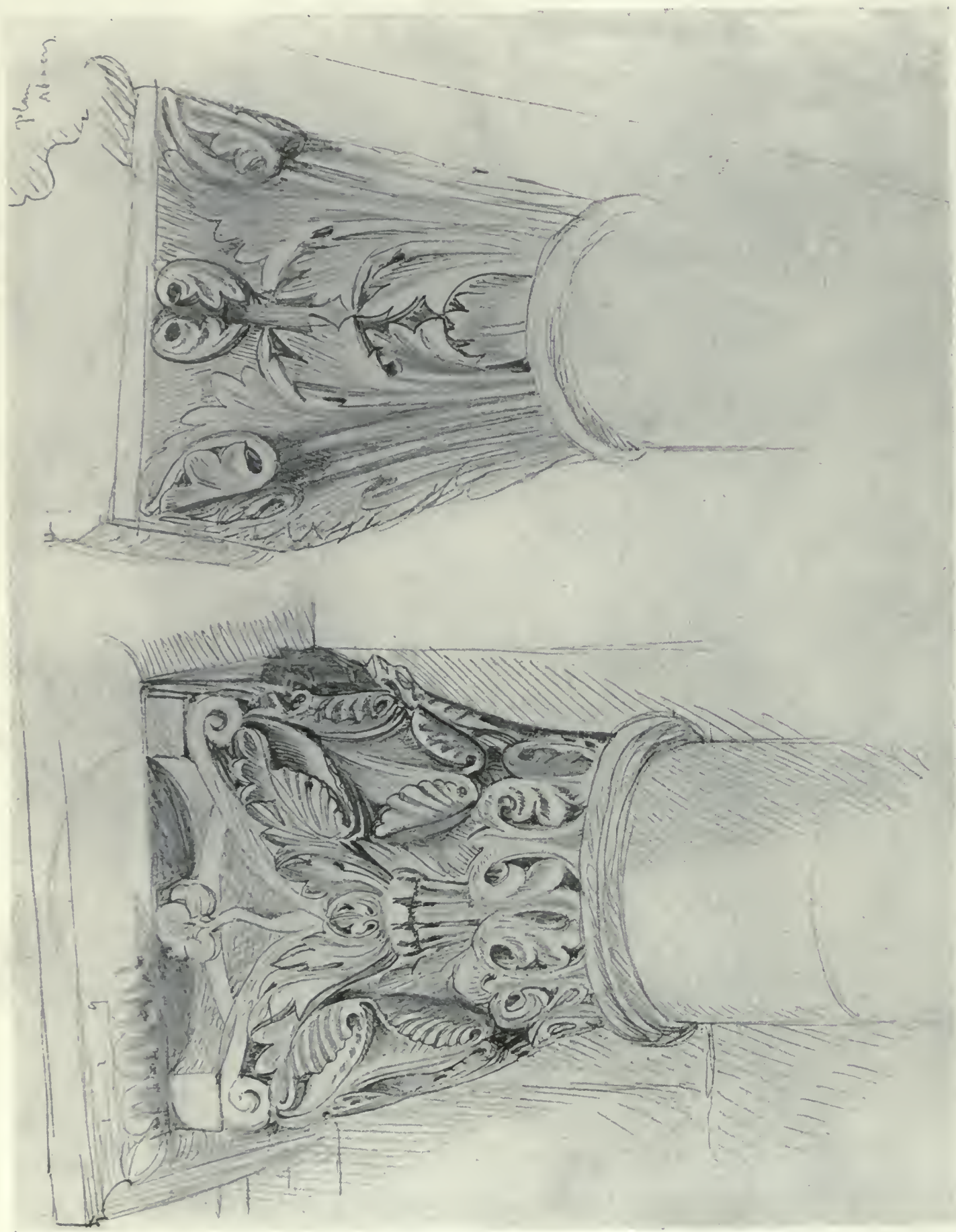
No. 2.—W. R. Lethaby.



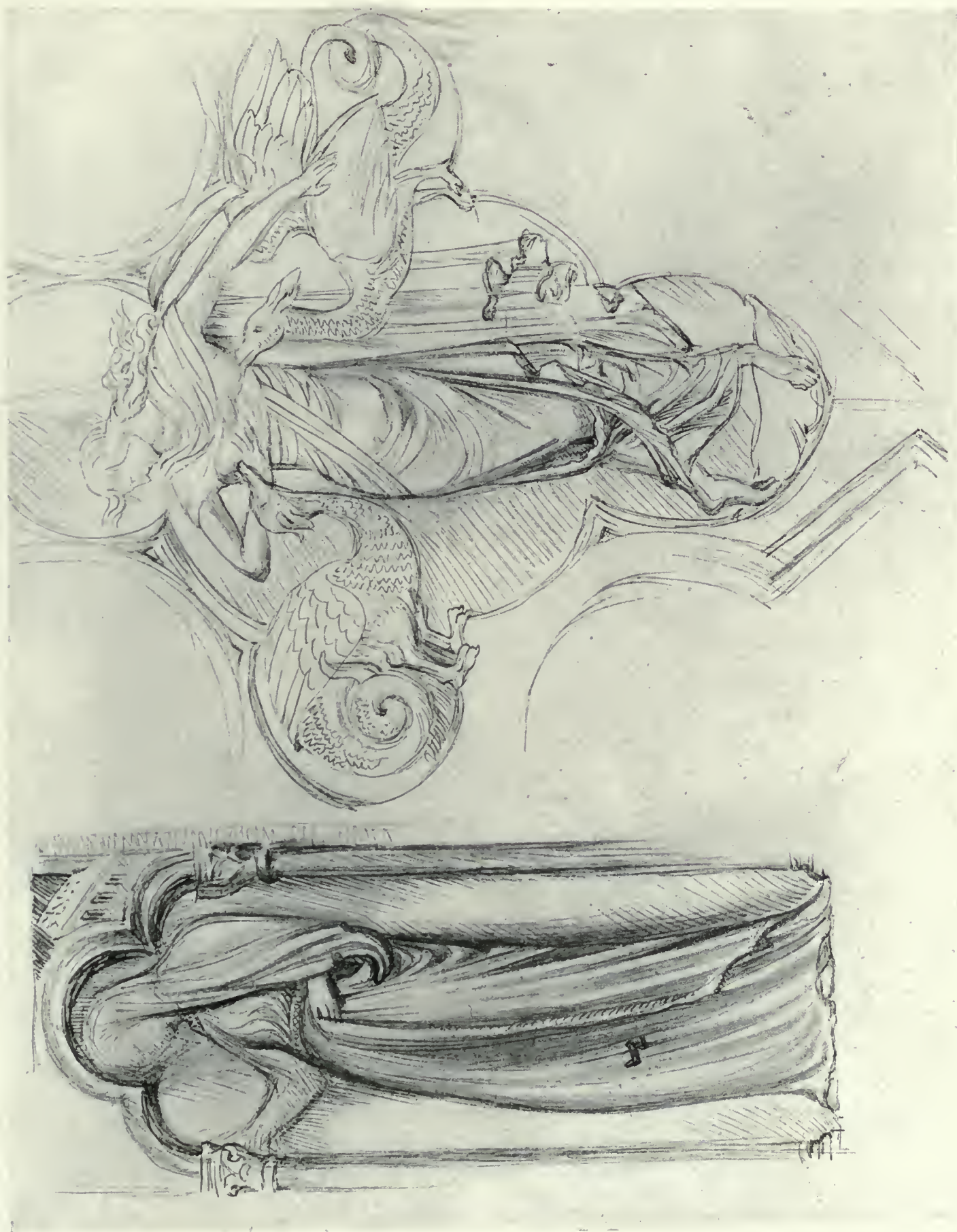
VÉZELAY (1888).



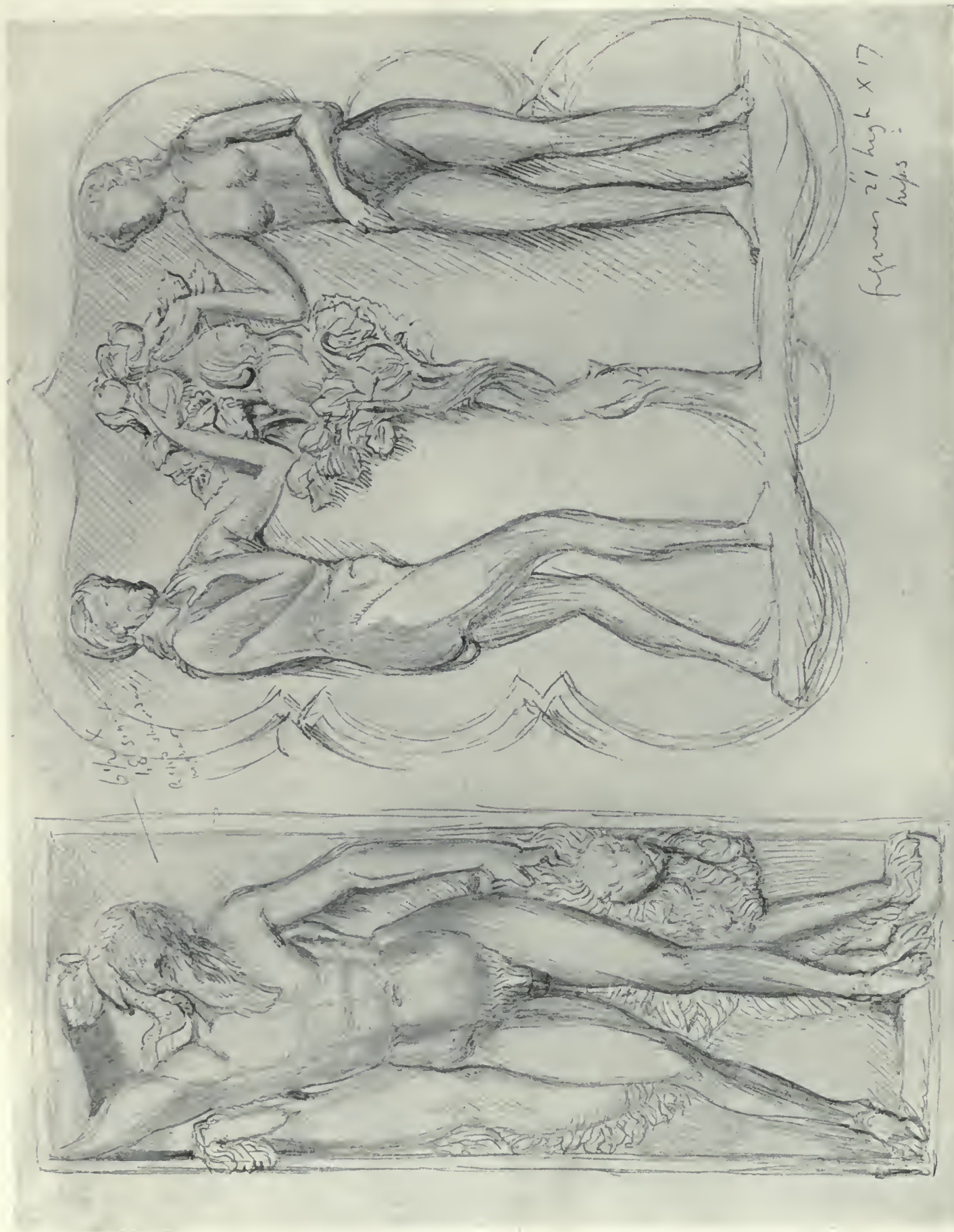
VÉZELAY (1888).



VÉZELAY (1888).



SENS AND AUZERRE (1888).



AUZERRE (1888).

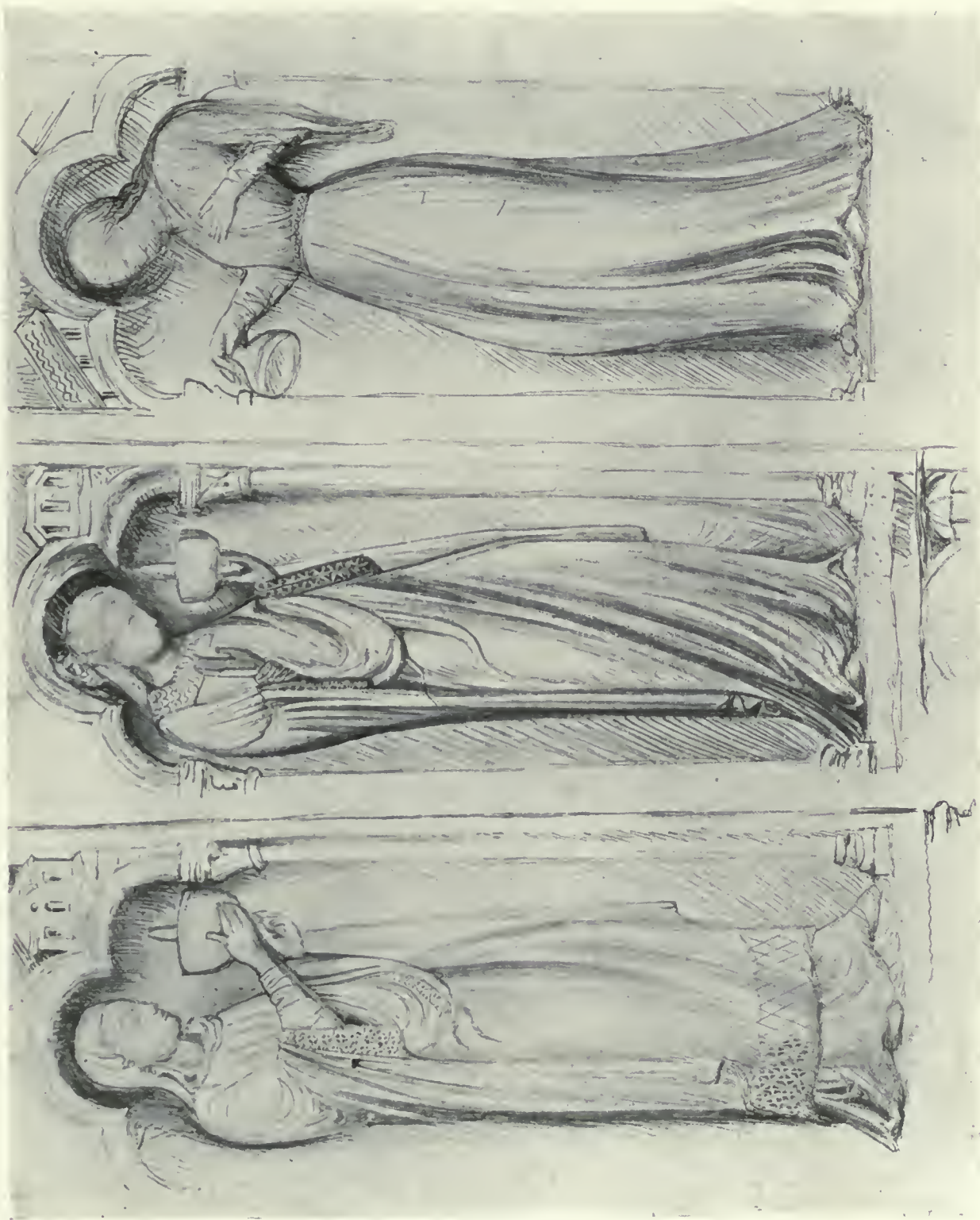


Plate V.

WISE AND FOOLISH VIRGINS, SENS (1888).

From a Pencil Drawing by W. R. Lethaby.

February 1923.

The Unearthing of Roman Oxyrhynchus.

By Claire Gaudet.



THE REMAINS OF A COPTIC CHAPEL RECENTLY UNEARTHED.

THE ruins, and more especially the rubbish heaps, of Oxyrhynchus have yielded us our richest harvests of literary papyri, and at the same time furnished us with some of the most valuable examples of ancient literature in the world, although often only fragmentary.

Many of the more important writings found in the Egyptian city are now in the cases at the British Museum, and they include some hitherto unknown works by the Greek classics; poems by Alcaeus, Sappho, Pindar, Bacchylides; portions of several plays by Sophocles, Euripides, and Menander, and other works.

Valuable additions are continually being made to these pages of past history, and, indeed, we may hope to hear more of the bale of papyri which Professor Flinders Petrie recently sent to Drs. Grenfell and Hunt at Oxford, part of the result of his work last year on the intensely interesting and evidently once fashionable resort of Græco-Roman times.

The writings discovered last year reflect the whole range of civic life, from private letters and literary manuscripts to business and legal documents, of which there are as usual a great number.

It appears that the literary portion contains some Hebrew MSS. (dirges on the destruction of the Temple by Nebuchadnezzar), which, Professor Petrie tells us, date from several hundred years earlier than the earliest Hebrew writings so far known. Oxyrhynchus is about a hundred and twenty-five miles from Cairo on the Nile's western bank. The site is known in modern times by the name of Behnesa.

Owing to the Nile having flooded the low-lying area bordering the desert, it appears that there is no hope whatever of recovering anything of the ancient Egyptian city

which lies from twenty to forty feet below the river soil. All that remains above the water level dates from the Græco-Roman period, and last season's excavations among the ruins have brought results far exceeding the most sanguine expectations, pointing to the city having held a position of far greater importance than had hitherto been accorded to it, though its wealth in literature alone would seem to have indicated the results now discovered. The advent of Christianity is strongly reflected in the papyri unearthed, by the gradual disappearance of classical works.

The city in its later days must have been an important Christian centre, and here it is that the well-known "New Sayings of Jesus" and the fragment of an uncanonical Gospel were found in the earlier excavations; moreover, we are told that Oxyrhynchus had a great many Coptic churches, and that it held 10,000 monks and 20,000 nuns.

Professor Petrie found a number of chapels and chapel tombs which are of considerable interest architecturally, adhering as they do, although in miniature, to the typical early Christian basilican plan. They have a semi-circular apsidal termination, from the centre of which the priest officiated at a table which served as altar. The priest stood with his back to the apse and faced the body of the church or chapel, a custom followed to this day in certain churches in Rome, and handed down from pagan times when the Prætor occupied the same position in the basilica, and a pagan sacrificial altar stood in the centre.

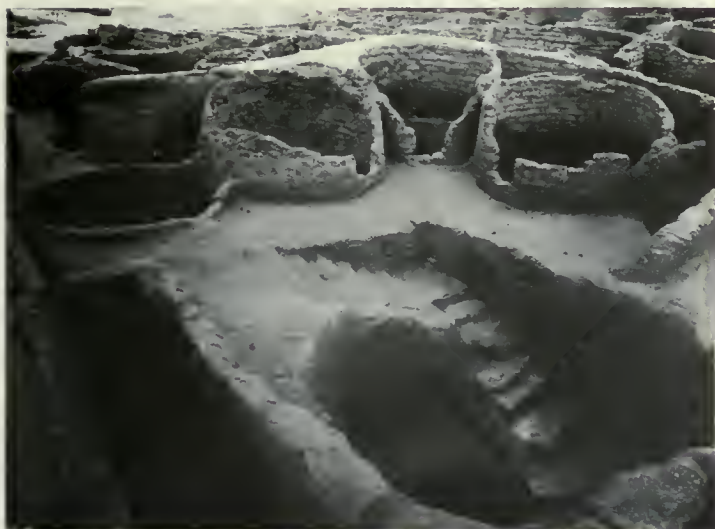
In the chapels found, the sanctuary end was divided off from the rest of the building by two columns and a wooden screen, for in some instances there are traces of a partition having been inserted into the sides of the wall. Some of the chapels had an upper chamber, which was vaulted and reached by a stone staircase. The carvings and details found in these buildings are of a very interesting character.



DETAIL FROM A COPTIC CHAPEL AT OXYRHYNCHUS.



DETAIL FROM A TOMB CHAPEL DATING FROM THE SIXTH CENTURY A.D.



SPIRAL STEPS LEADING TO WELL IN RANEFER'S HOUSE, TELL-EL-AMARNA.

But the reward of the season's work was in the partial excavation of a splendid theatre and street colonnade, proving that Oxyrhynchus was in no whit behind her more renowned sisters, Alexandria, Antinoë, Palmyra, Spalato, and other cities of Roman splendour. The auditorium could have seated 10,000 spectators, and measures 400 ft. in diameter. The stage is 200 ft. long by 20 ft. deep, and the outside wall is 100 ft. high. At the back of the stage a most interesting discovery was made; a spiral staircase in stone led up to a little window which formed part of the

permanent scene and from which an actor could play his part with those below on the stage. Each block of stone consists in the newel and two steps, the newel fitting into and resting upon the lower stone, thus being locked in.

The spiral staircase is a feature with which we are all familiar, from the break-neck turret stairs of our own castles and churches to the well-known example found in Leonardo da Vinci's notebook, designed on the principle of the spiral of the shell, and executed for François I at Blois; but here, apparently, it is found at Oxyrhynchus for the very first time in architectural history. So far it appears to be utterly unknown throughout the earliest as well as classical times, and we are not acquainted with it until the middle ages.

The staircases found by Sir Arthur Evans in the palace of Minos in Crete are the straight stairs such as we use to-day. Excavations in Babylon and elsewhere in Mesopotamia of the earliest date have always brought to light the straight stairway. Perhaps the nearest approach in antiquity to the spiral has been found in a private house excavated last year by Professor Peet of the Egypt Exploration Society at Akhetaten (Tell-el-Amarna), *circa* 1370 B.C., when steps driven into the sides of the wall led spirally down to a well, but it is not actually a spiral staircase since there is no central newel and the descent does not complete the circle. It appears that elsewhere in Egypt the spiral staircase is utterly unknown, but it is remarkable that the only two examples in antiquity should both be found in Egypt, though with such a vast interval of time between them. Professor Petrie tells us that thoroughly to excavate the whole site would cost £1,500.



SPIRAL STAIRCASE WITH NEWEL FOUND AT OXYRHYNCHUS.



CAPITAL OF A PILASTER FROM THE ROMAN THEATRE.



CAPITAL FOUND IN THE TOWN. DATE, FIFTH OR SIXTH CENTURY A.D.



STATUE FOUND IN THE ROMAN THEATRE.



UNEARTHED BYZANTINE FIGURE.

So far he has only been able partially to uncover it, thoroughly clearing the stage, which had a row of polished granite columns about 17 ft. high standing in front of pilasters. Here the portion of a statue of heroic size was found, which was possibly one of several, and may have represented one of the muses. It belongs to the same period as the theatre, which is the second century A.D.

The pilaster cap shows a hybrid ornamentation which was due possibly to the local interpretation of the foreign classical forms. The treatment of the Roman rounded acanthus clings in its execution to Eastern tradition. It is deeply incised and smooth on the outer surface, the peculiarity of the Byzantine style, and has little or no projections, while the mouldings are unconventional and free, and have strayed far from the classical prototype. The Byzantine treatment is even more apparent in the later

ornamentation of the Coptic chapels; especially in the friezes and mouldings; yet the delicacy of the carving of certain Corinthian capitals, which are treated in relief in the classical manner, forbids their removal from the site, and Professor Petrie hopes they are to be employed in a new Coptic church locally.

Returning to the theatre, at the stage end there was a closed portico, but it had no exit; it possibly served as a refuge from the rain as it only consisted in a blank wall and a gangway behind the columns.

The colonnaded street already mentioned led towards the theatre, but not directly up to it, as the angle of the colonnade was found some little distance away. It may have measured 800 ft. or more in length, to judge by the spacing of the columns and the distance to the mound beyond. A marble bust was discovered in the debris of the colonnade.



CORNICHE OF ROSETTES FROM THE ROMAN THEATRE.

Selected Examples of Decoration.

In Continuation of "The Practical Exemplar of Architecture."

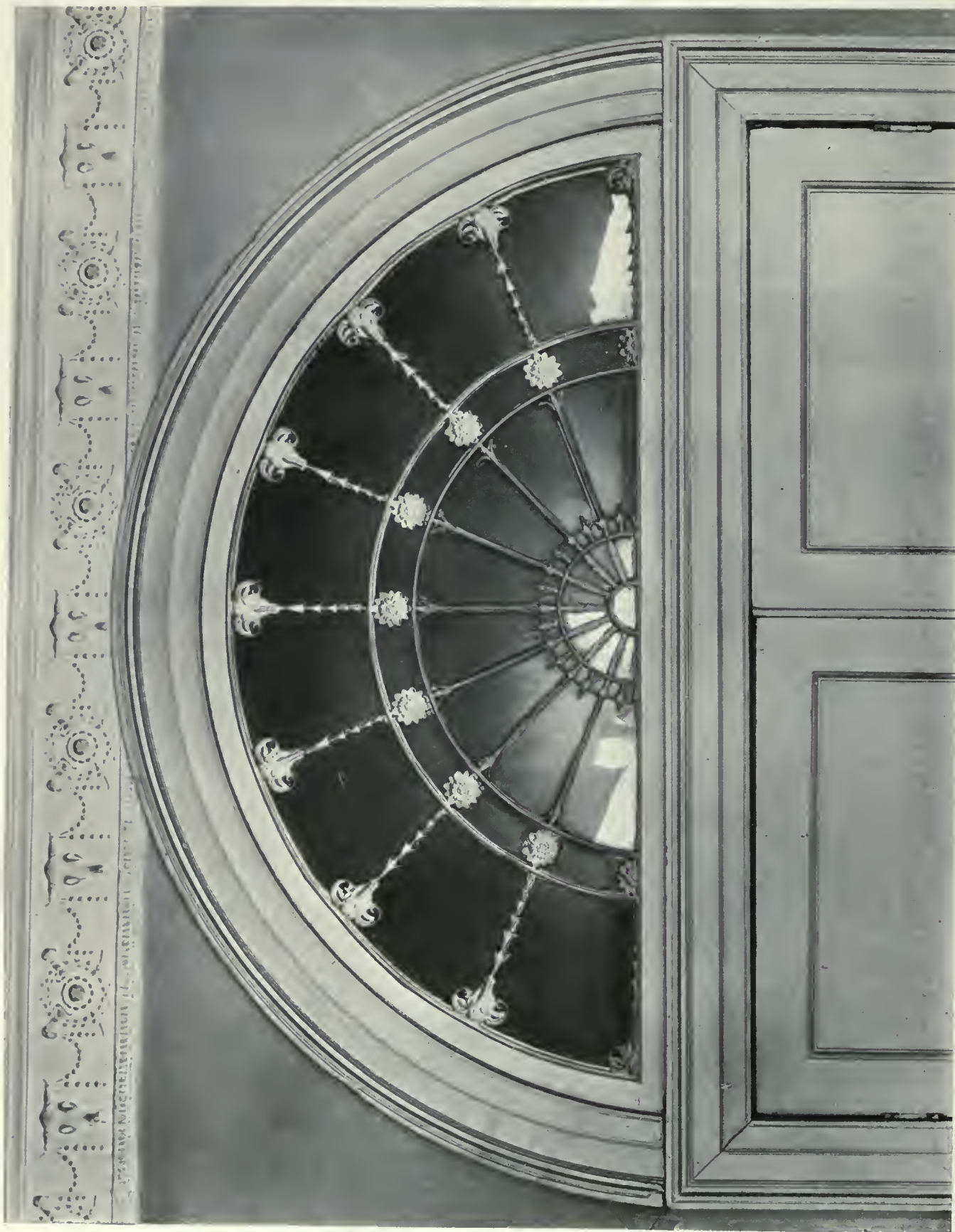
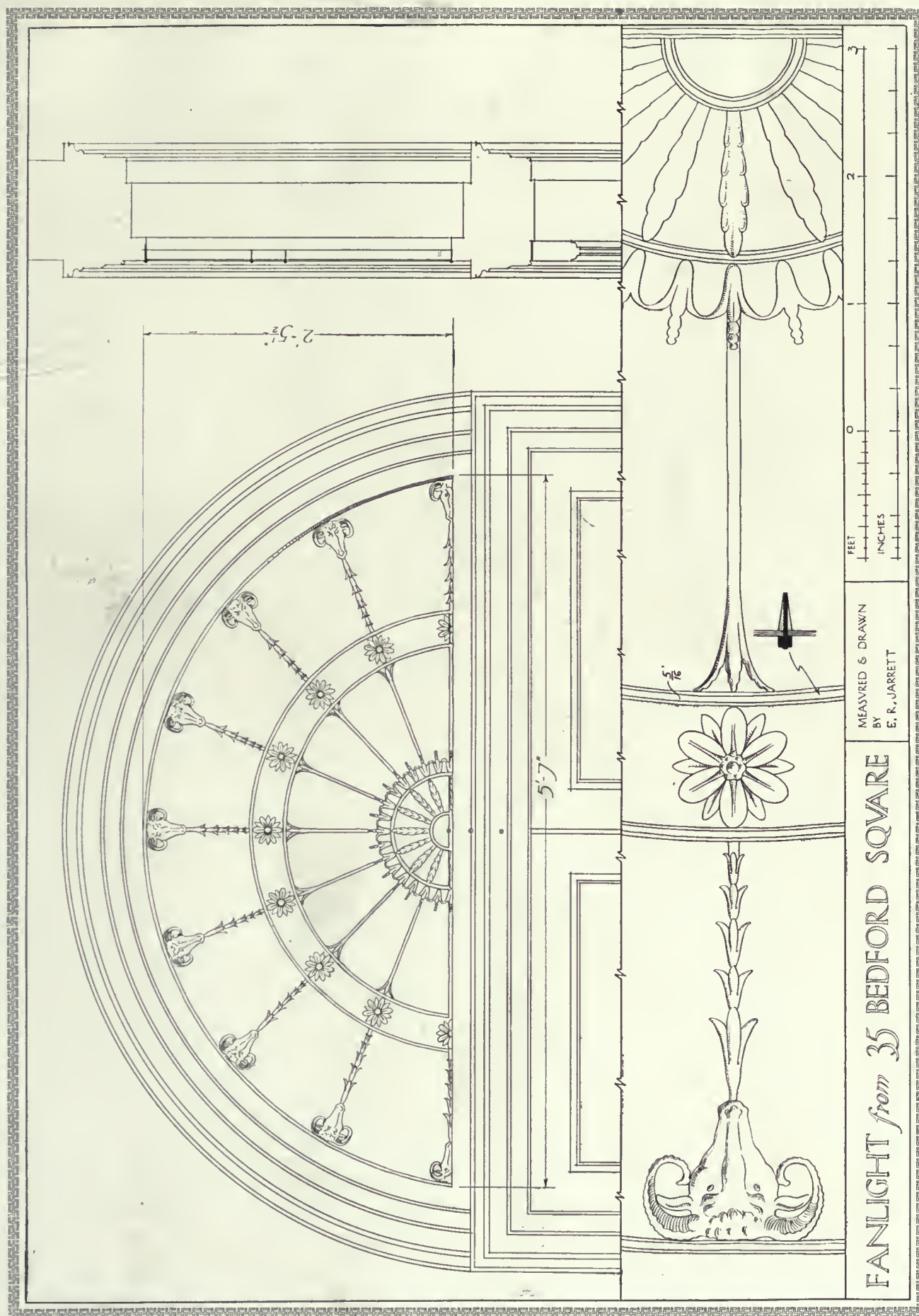


Photo: J. K. Verbury.

FANLIGHT FROM 35 BEDFORD SQUARE, LONDON.



SELECTED EXAMPLES OF DECORATION.
Measured and Drawn by E. R. Jarrett.

Exhibitions.

THE ARCHITECTURAL ASSOCIATION EXHIBITION OF "ARCHITECTURAL PHANTASIES."—The worst that can be said of this exhibition is that it stops just where it begins to be interesting. One would like to have seen a greater number of exhibits, covering a wider field; and there is too little homogeneity. This may seem an unreasonable criticism, for it will perhaps be urged that only an exceedingly benighted logician would demand homogeneity in "phantasies." Yet above the drawings constituting the exhibition itself were hung several Piranesi etchings which exactly illustrate the point I wish to make. The extraordinary architectural dreams of Piranesi are individually different, yet all are of the same class, and it is just this unity in variety which makes such an impression upon one's mind. Even a phantasy is lacking in vitality and fails in its appeal if it exists in isolation, if it is not immediately supported by similar phantasies.

Mr. Philip Tilden shows some very charming drawings of an imaginary castle to be inhabited by Mr. Selfridge. I believe I am right in saying that Mr. Selfridge had no real intention of building this castle, but was merely indulging, or asking Mr. Philip Tilden to indulge, an architectural imagination in the design for an ideal dwelling-place. The result is a very deliberate piece of artistic eclecticism in which several distinct historical styles are juxtaposed, but with considerable skill and pleasing pictorial effect. But being an isolated conception it is but a flash in the pan, and in order that we shall understand its character it must be related to a type, just as Piranesi's designs have established their individuality through a type. Let Mr. Philip Tilden design a hundred of these homes for commercial magnates and then we can test the quality of his imagination.

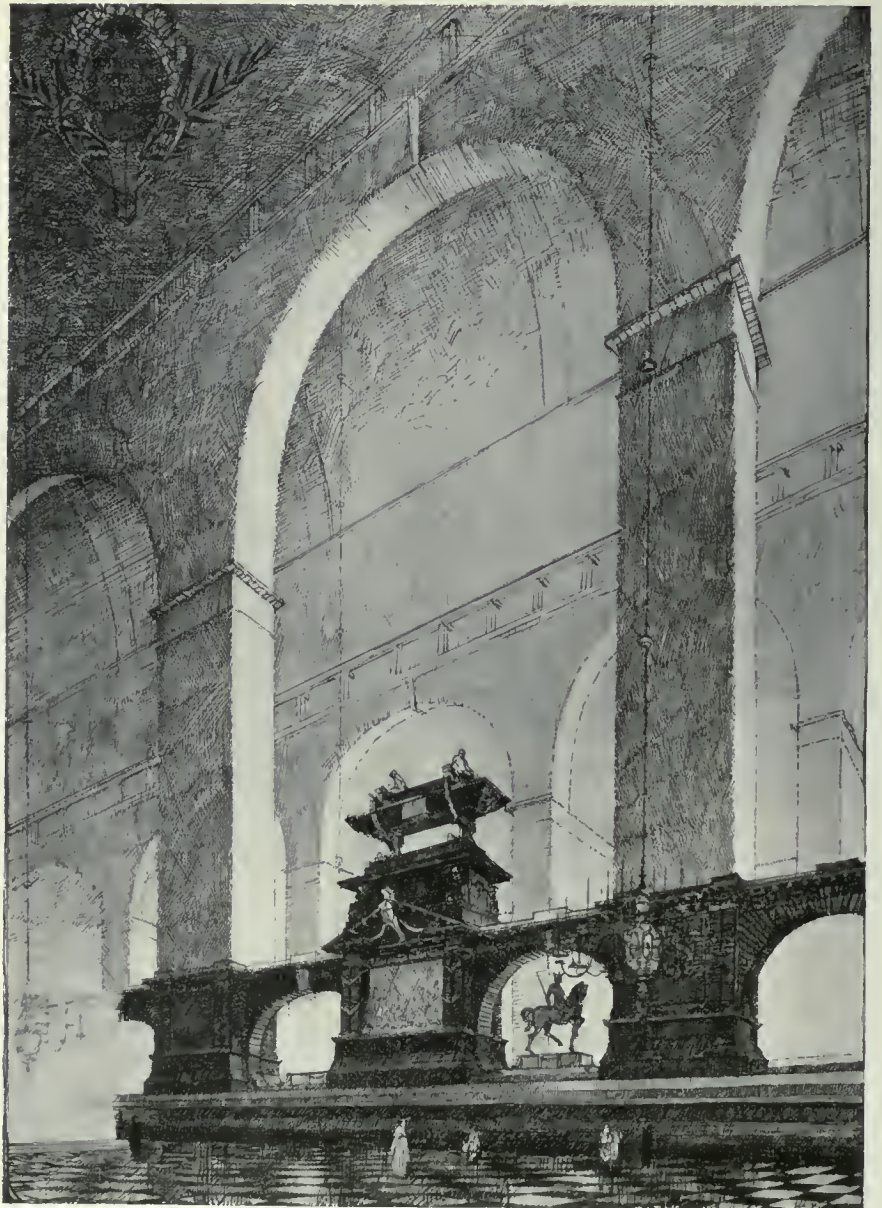
Of Mr. Gilbert Scott's exceedingly beautiful design for a bridge it must be said that it is not a phantasy at all, but a perfectly practical project capable of immediate execution, and there is no adequate reason why a bridge of such a character should not be built across the Thames in the near future. And Mr. Scott's "Founder's Tomb" comes under the same category of severe and sensible design. Mr. St. John Harrison's "Administrative Block to a School of Architecture" is an essay in symbolism, and I shall not run the risk of detracting from its humour by trying to interpret it. Mr. Hepworth's skyscraper factories show a commendable restraint inasmuch as the tall, flat façades are like natural walls which, except in their height, would not necessarily compete in architectural interest with non-commercial buildings. But if civic values are to be maintained (and it is dangerous to violate them even in a "phantasy") the excessive height of these factories must be counted a blemish, for either the factories should be banished to an industrial area where they could spread themselves in comfort, or else, if kept within the precincts of a closely built-up town, they ought to remain comparatively low so as to give architectural precedence to buildings of greater social importance. Mr. Stanley Hamp shows an interesting cosmopolitan medley in which a small eminence is completely covered with buildings in many styles. Mr. Frank Green's "Irresponsible Moments with a Fountain Pen" is a pleasant exercise in the classic manner, and is, incidentally, a very good advertisement for fountain pens! Mr. Morley Robertson's "People's Cathedral," "Department Store," and "Grand Hotel," show a great variety of architectural resource.

It is to be hoped that this exhibition will be followed by another of a similar character, but by a larger exhibition in which the "phantasies" can express themselves in types having a certain consistency within their own boundaries. For there must be an element of logic even in our dreams, if they are to be worthy of record.

DECORATIVE ART AT THE ROYAL ACADEMY.—In the introduction to the catalogue it is stated that "This Exhibition of Decorative Art has two main objects—to draw attention to the important part which the arts of Painting and Sculpture should take in architectural schemes by showing what British artists can do in this branch of art, and to suggest to younger artists and students the great possibilities of Decorative Art whether adorn-

ment be the sole end in view, or be sought also as an expression of certain ideas which have a general and abiding interest." Among over a thousand exhibits of a bewildering variety are to be found extremes of good and bad, but there is no occasion to disagree with the judgment of the Selection Committee in including so many examples which invite severe criticism, for it is instructive to be shown not only what decorative art should be, but also what it should *not* be; and it is fair to state that a very high standard of executive competence prevails even in the examples where the subjects are ill chosen. In painting, as in other branches of activity, the Roman proverb still holds good, "*Corruptio optimi pessimi*," and it takes a very skilful draughtsman, and one well versed in the technical problems involved in the application of colour, to paint a thoroughly *bad* picture. The visitor to this exhibition will doubtless be able to single out for himself the names of those painters of whom, in Whistler's words, it may be said "Their virtue is industry and their industry is vice."

To those who wish to spend only a few hours at this exhibition (which, however, will well repay several visits) one cannot do better than recommend that, shutting their eyes to all else, they should go straight to Gallery No. 7, for this is most likely to induce in them that genial frame of mind which every critic should possess. Here we see collected the work of students and younger artists, and some remarkable compositions immediately arrest the eye. It is necessary, however, that the attention be not only arrested but also retained, and this condition is



"FOUNDER'S TOMB."

From a Drawing by Gilbert Scott, R.A., in the Exhibition of "Architectural Phantasies."



"THE CLOISTERS."

From a Painting by E. Q. Henriques.

not fulfilled in Miss A. K. Zinkeisen's "Prelude—mural decoration in tempora," for here the violent contrasts of colour and tone and the apparent confusion of the subject matter lead to a singular lack of repose. "To what is it a prelude?" one may ask, and "Why is the rainbow so stark?" and "What is the symbolic significance of the brown babies crawling up the horse's back?" What an enormous improvement there would be in the quality of works of art, and what a quickening of public interest therein if it were decreed that no painter could exhibit his works in public unless he were prepared for at least one afternoon to stand by his picture and be ready to answer criticisms or to give enlightenment concerning it! Two useful results would follow: in the first place the artist himself, knowing that he might have to justify to a critical audience both the subject and treatment of his design, would acquire a new respect for logic and a consciousness that his art is not merely a mode of self-expression, but has a social function; secondly, the public itself would gradually acquire a proprietary interest in works of art in which its own past criticism had had a formative influence, while it would readily give ear to those painters who could succeed in imparting instruction in the stimulating atmosphere of debate and catechism.

Of all forms of painting, the mural decoration can least afford to be a puzzle. This is not to say that decorative art must be bald and obvious, but it should be self-explanatory with respect to its main theme, which it can well be without the sacrifice of any of the subtleties of design. Mr. E. B. G. Shiffner's "Wrestling on Horseback" has this happy combination of subtlety and simplicity. The black and the white horses in the foreground, the white jerseys of the mounted soldiers engaged in epic combat contrast admirably with the formal brown brick barracks building behind, and the artist's restraint in the use of colour has greatly enhanced the significance of his picture. "The Fair Ground, Hampstead Heath—decorative painting for new L.C.C. Hall," the work of the students of the Westminster School of Art, is thoroughly worthy of its setting; while properly illustrative of the theme which it presents, it preserves the formal values of decorative art. This picture is instinct with vitality, and has a delightful freshness of colour. Yet this effect of spontaneity is not attained without severe study in draughtsmanship as Mr.

Norman Howard's perspective cartoon for this same picture shows. Here the perspective for the sizes of the people at the various distances and even the separate branches of the trees is worked out with scientific accuracy. And this original sketch has a charm of its own, for the main outlines of a beautiful composition have already been established. The seven other designs for the decoration of the L.C.C. Hall are here reproduced, and it will be at once apparent that the new movement in decorative art is full of promise.

A special feature of the exhibition is the wonderful collection of drawings by the late Alfred Stevens, and few would dispute that the dignity of the exhibition as a whole is greatly increased thereby. There is also an "Arts and Crafts Section," which has been selected and arranged in collaboration with the Arts and Crafts Exhibition Society.

GROSVENOR GALLERIES.—Miss E. Q. Henriques's exhibition of "Still Life and other Pictures," which will be held in the Grosvenor Galleries from 1 to 24 February, is of very great interest. The photograph reproduced is from the painting of "The Cloisters" at St. Austrebert, Montreuil-sur-Mer, which was used as British Army headquarters during the war. Among Miss Henriques's interiors are some delightful pictorial compositions in which architectural values are given their proper emphasis, while the furniture and other personal belongings that contribute to the sense of homeliness in a room are delineated with appreciative care. Miss Henriques does not confine herself to the illustration of historical mansions, but undertakes to depict the beauties of new houses also, and there should be a wide field for the exercise of a talent which is equally pleasing to architect and client.

NEW ENGLISH ART CLUB.—The most striking exhibits here are the Augustus John portraits. In his "Portrait of the Artist's Son, David," he has surpassed himself. Mr. Wilson Steer has two charming sketches of the usual pale, diaphanous kind, in which an architectural background is mistily observed. Sir C. J. Holmes has for the present forsaken his blue hills, but in his "Papal Palace of Avignon" he has chosen a subject almost as devoid of detail, and the blank wall which is here the chief façade has simplified itself without the aid of Sir C. J. Holmes' undoubted powers of simplification. A picture which will attract considerable attention is Mr. Robin C. Guthrie's "Sermon on the Mount," of which the outstanding quality is its unconscious humour. The questions "What are the people doing?" and "Why are they doing these things?" are by no means easy to answer, and the average spectator will probably be of opinion that there is as much confusion in the subject of the picture as there is in its composition.

The interest of many of the pictures here shown depends very largely upon the quality of the design of the things depicted. This is especially true of all the pictures which have architecture as their subject. "Porthleven, Cornwall," by Mr. Charles Ginner, raises the controversial question whether it is possible to get a beautiful picture out of an ugly architectural subject. In this particular case the houses, especially the terra-cotta-faced ones on the right of the picture, have no redeeming feature whatsoever, and the general disposition of the other houses is extremely inharmonious. We are faced by this dilemma. If this configuration of buildings has pictorial merit, then there is an end to architectural design, for the test of design in architecture is its pictorial effect. If good pictorial effect is to be obtained by inferior design, why trouble to design beautiful buildings? Mr. William Roberts's "Portrait of a Youth" was a subject of lively controversy among the visitors to the exhibition. In this case about two-thirds of the canvas is devoted to a realistic representation of what appeared to be a very comfortable, warm, dark, bluish-grey overcoat. As the style of the coat is a quite conventional pattern, it cannot express the character of the youth, and in this case it is obvious that a complete criticism of the picture can only be given by an expert costumer, who would doubtless be able to express an opinion both of the sartorial and pictorial value of the overcoat, and would say whether the fit is adequate. A good costumer is in his mind's eye always composing pictures of dress, and would be a proper judge of a composition such as this, of which it may truly be said that the coat is the picture! There is no space here to comment upon the other exhibits, many of which raise problems of intimate concern to architects.

A. TRYSTAN EDWARDS.

Recent Books.

The Anatomy of Scottish Architecture.

"Details of Scottish Domestic Architecture." Published by The Edinburgh Architectural Association. Price £3 3s.

This book, recently published under the auspices of the Edinburgh Architectural Association, is a valuable record of the cream of the Scottish domestic work of the sixteenth and seventeenth centuries. The volume is dedicated to Sir R. Rowand Anderson, Kt., LL.D., F.R.S.E., Hon. R.S.A., F.R.I.B.A., etc., "As a mark of our great esteem"—a graceful and fitting dedication.

By the establishment of the old School of Applied Art, and by his own infectious enthusiasm, Sir R. Rowand Anderson did more than any man who ever lived to inspire generation after generation of architectural students to go and study the remaining examples of old Scotch architecture, and to study it in the only real and thorough way. I had the good fortune to be one of his pupils, and I well remember the oft-repeated injunction: "Go and analyse the old Scotch buildings," he used to say, "study them as a medical student has to study anatomy, study the plan, see how the exterior is the natural expression of the interior, see how the later type of plan is a development of the earlier, look at the character of the masonry, measure the mouldings and plot them full size, and if you study the old buildings in this fashion it is conceivable you may one day become an architect, but remember if you sit down in front of these old buildings and content yourself with making pretty water-colour sketches of them you never will." That was the burden of his song, and the editor of this volume was one of those he inspired.

Mr. James Gillespie knows the subject from A to Z. He has been largely responsible for the selection and arrangement of the plates, has written an admirable preface and the descriptive matter. He was for many years one of Sir R. Rowand Anderson's right-hand men, and was associated with him at the School of Applied Art. Much Scotch work has been illustrated in various ways and at various dates, scattered about in Architectural Association sketch-books, in MacGibbon and Ross's "Castellated and Domestic Architecture of Scotland," etc., but here for the first time are gathered together the most typical examples in well-arranged and clearly drawn plates.

The plates, 130 in number, have been grouped under the headings of: Stonework, Woodwork, Furniture, Plasterwork, Metalwork, and Photographs—and hardly anything of value in Scotch work appears to be omitted.

In his preface Mr. Gillespie has something illuminating to say regarding all the different materials illustrated and their treatment. It would be difficult to summarize the characteristics of Scottish plasterwork better than the following:—

"The earlier ceilings which were light and simple were 'run' *in situ*, and much of the modelling applied direct, the more elaborate ornaments being cast separately and bedded on to the ceiling. Towards the middle of the seventeenth century the detail became bolder and more elaborate. More expeditious methods then became necessary, with the result that practically the whole of the work was cast from wood or plaster moulds. A favourite method was to partly cast and partly model. The design was first drawn on the surface of the ceiling, and leaves and fruits were cast of different sizes—usually only two sizes being employed. The connecting stems were hand-modelled, and the leafage, etc., planted on where required. The results show great freedom of execution, and are exceedingly interesting. The plasterwork of the period shows a correct appreciation of the limitations, and a right feeling for the use of the material, sadly lacking from much of our modern work."

Regarding smith work he says:—

"In the late seventeenth century the treatment of gates and railings differed considerably from that of England. The Scottish work, while still retaining much of the late mediæval character, exhibits many distinctly Flemish characteristics. Commercial intercourse, and the fact that decorative smithing was then at its

zenith in the Low Countries and Spain, would account for this. The general use of round sections, for the scroll work particularly, is very prevalent. When leaf work was employed the fairly stout metal leaves were fashioned from bar iron and welded piece by piece to the scrolls and stems. The whole treatment is very suitable for external wrought ironwork, and withstands the weather conditions much better than the rectangular sections clothed with the water-holding acanthus foliage usually employed in contemporary work south of the Tweed."

This book should be studied along with Mr. John Warrack's delightful and humorous account of "Domestic Life in Scotland, 1488 to 1688," published in 1920. The two together give a very complete picture of the habitations and methods of life of the period, and enable us to realize how modern are the conceptions of comfort and decency which inspire the furnishing and arrangements of our present-day homes.

As we turn over the pages of Mr. Gillespie's book it is interesting to picture the very primitive life that must have been led in the houses here illustrated.

Take Craigievar, in Aberdeenshire, for instance. It is the only house in Scotland that has been preserved intact with no modern alterations and additions. Seen across the valley it rises out of the trees like the castle of a fairy prince—a dream house—but according to Mr. Warrack we must picture to ourselves the unkempt laird, tramping down the turret stair, unwashed, to his breakfast, sitting at the "board" with his hat on, and until the eighteenth century—when the use of forks became general—picking his food from the general dish and raising it to the mouth with his fingers.

Fourteen plates are devoted to furniture, but he would be a bold man who asserted that the majority of the pieces illustrated were made in Scotland. I should say that many of them are either Dutch or Flemish pieces that had found their way into Scotch houses.

This book reflects the greatest credit on all concerned in its production and can be cordially recommended to all interested in the periods illustrated. The financial assistance rendered by Sir R. Rowand Anderson enabled the book to be produced at the very moderate price at which it is published.

ROBERT LORIMER, A.R.A.

Civic Art.

"The American Vitruvius: An Architect's Handbook of Civic Art." By WERNER HEGEMANN and ELBERT PEETS. New York, 1922. 40s.

This book, which is not solely illustrative of American architecture as was Campbell's "Vitruvius" of that of England, is a thesaurus of creations of civic art both in the past and present in Europe and the United States, grouped and illustrated by complementary sketches, air-views, photographs, detailed and key plans. It is a catholic collection ranging in material from reconstructions of Roman *fora*, through Mediæval and Renaissance examples, to the latest-built American world fair; and on turning over its pages the success with which this complex subject has been kept within reasonable compass, and the convenience of modern methods of illustration, such as air-views, is realized. The importance of the vista and of unity of planning is evidenced in the grouping of the *fora* in Rome, which are not only complete units, but correlated to those already existing; and the masking of irregularities is exemplified in the streets of Palmyra, set axially with temples at each end, whose deviations from the straight line are adjusted by triumphal arches. There are many illustrations from the classic examples in France of the harmonious treatment of buildings and sites, such as Versailles and Richelieu, which in breadth and grand manner have no equal.

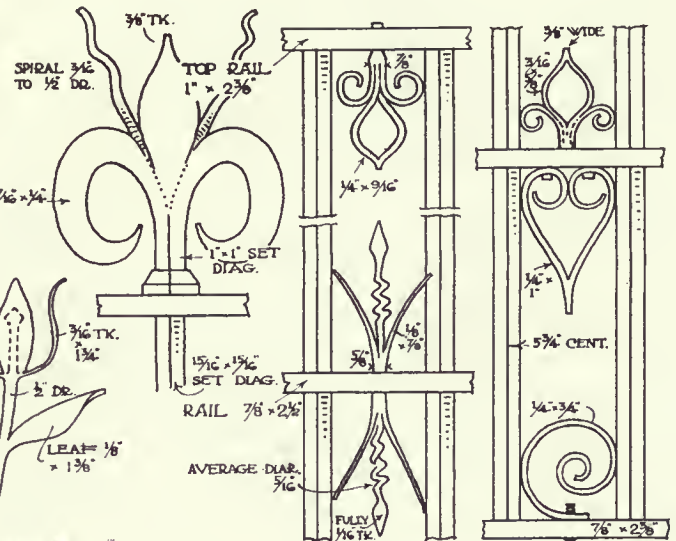
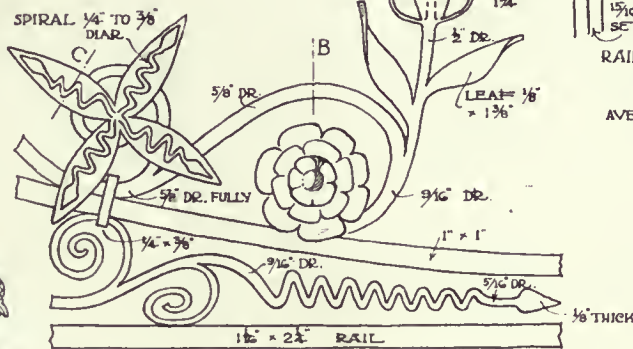
A chapter is given to the modern revival of civic art under the teaching of Camillo Sitte, whose work on city-planning, which

TRAQUAIR HOUSE :
PEEBLESSHIRE
GATEWAY AT FORECOURT .

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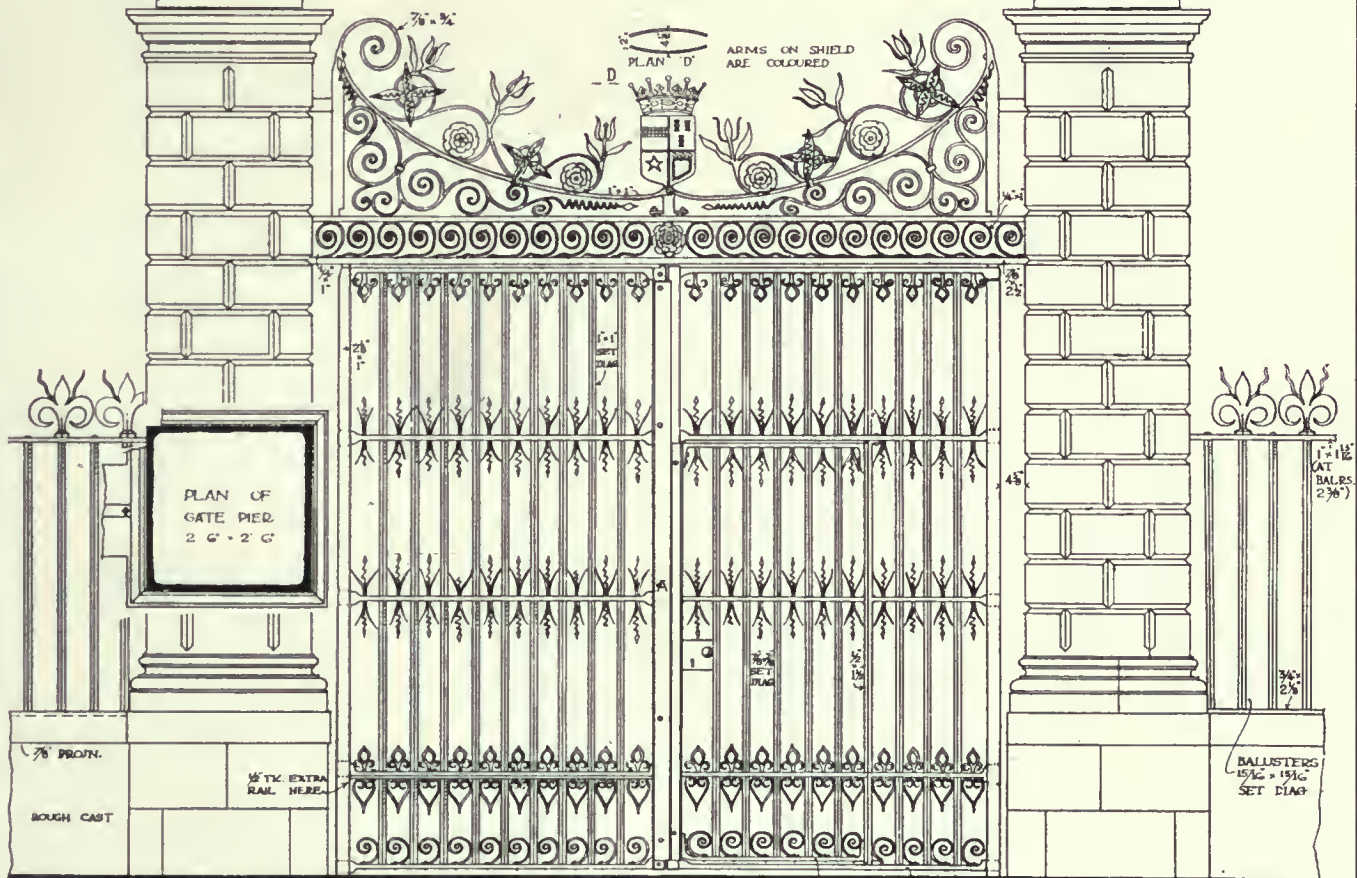
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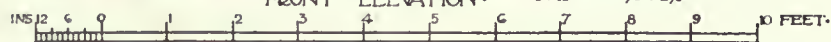
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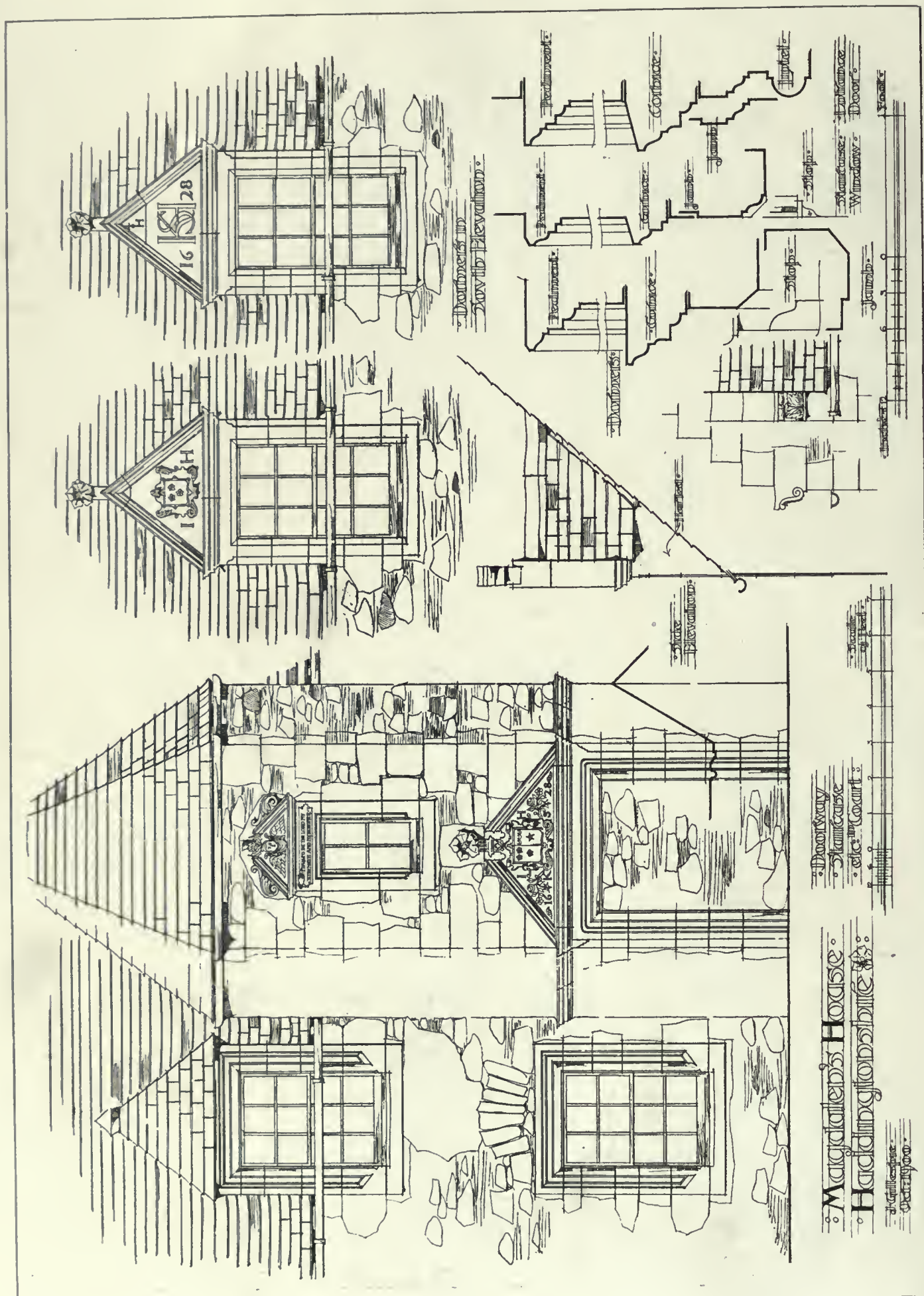
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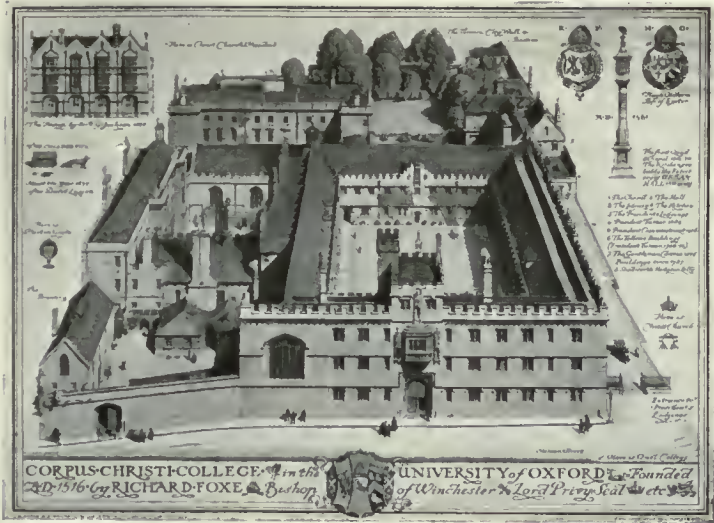
A. A. MAC CULLOCH
1917.

THE GATEWAY AT TRAQUAIR HOUSE, PEEBLESSHIRE.

From "Details of Scottish Domestic Architecture."



MAGDALEN'S HOUSE, HADDINGTONSHIRE.
From "Details of Scottish Domestic Architecture."



CORPUS CHRISTI COLLEGE, OXFORD.

From a Print by E. H. New.

first appeared in 1889, is still fresh and valuable. Although a French version of Sitte has appeared, there is no English translation, so that the synopsis in the American "Vitruvius" fulfils a need. The artistic sensitiveness of Sitte (who was no formalist and who objected to regularity bought at too dear a price) is justly appreciated. There is a chapter especially valuable to an English public on the making of a great house with its pleasure grounds and gardens the heart of a new residential area, and bringing them into satisfactory relation, if near a town, to that town. This seems to be already taking practical shape in the new Moor Park scheme. The authors hope that the architect will be able to correlate his individual contribution to its surroundings, "whether a group, an ensemble, a street, a plaza, a park, or a city, or civic organism"; and control by means of this "atlas for imaginary travelling" the breaks and starts of a client who insists upon short cuts, leading to "informal" shapelessness; that is, if the client can be persuaded by a book.

Civic Art is marked by an optimistic valuation of the contribution of America in the case of the world fair and civic centre movement, and lastly, the skyscraper, which is fully treated. Indeed, the towers of Sienna mainly suggest to them "the ideal use of skyscrapers, spaced well apart and small in section. They do not shade each other, do not unduly darken the streets and low buildings." (Page 143.)

The growth of civic art in America from 1876, when the centennial in Philadelphia (in the words of an American) revealed it, artistically speaking, the most savage of nations, to the present time has been so rapid as to induce a belief in the future unparalleled in Europe. An occasional weakness of the authors is

their belief in the infinite perfectibility of America and of architecture in which the American will realize the dreams of the Renaissance, and happily blend the inherited forms with the newly conquered materials and with the new power made possible by them. "Thus compositions may be designed and executed that combine the qualities of St. Peter's Plaza, of Versailles, of Nancy, of Wren's London, of Carlsruhe, with the giant's pride expressing itself in steel and reinforced concrete, and in the hundred-storied public building dominating the axis of Great Park systems." It is idle to speculate whether America will be capable of this prodigious work of assimilation.

M. JOURDAIN.

The Central Buildings of the University of Oxford and Corpus Christi College, Oxford.

Mr. E. H. New's persistent artistry and industry have, happily, added to the New Loggan Series two more drawings which are well up to the high standard of their predecessors, and valuable additions to a set nearing, and, we hope, destined soon to reach, final completion. Not that we have the least desire that Mr. New should cease drawing Oxford, but that we greatly desire that he should begin drawing Cambridge; so that he may leave, like David Loggan, a full graphic and contemporary presentment of the buildings of both these universities, for the delight and accurate information of future generations.

THE CENTRAL BUILDINGS.

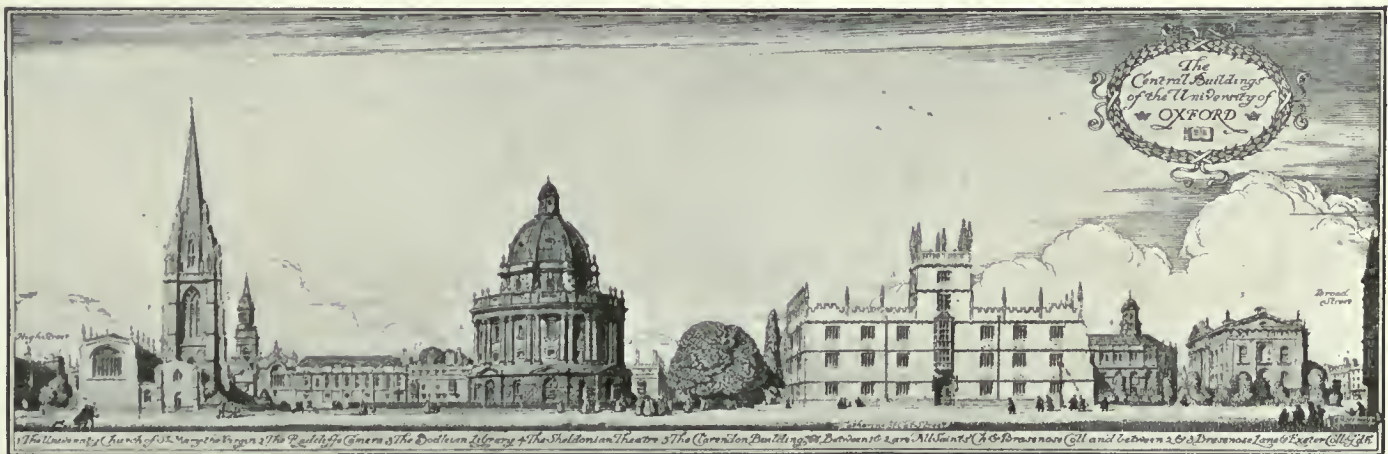
The view of these, as Mr. New has been careful to explain in the notice that accompanies the print, is not a view actually obtainable in Oxford, but is accurate in the relation of the buildings to one another, in size and position, and as seen from a low point of view. It is an ingenious and charming arrangement, and starting from the High Street, gives, in procession northward, the University Church, All Saints' Church, the Radcliffe Camera, with the long flank of Brasenose behind it, and Exeter's great chestnut tree showing bravely between it and the stiff flat front of the Bodleian Library, beyond which are the Sheldonian Theatre and the Clarendon Building, looking uncommonly real. In fact it all looks uncommonly real when the unreality of the view has been admitted, the individual buildings shown being true in detail and proportion.

CORPUS CHRISTI COLLEGE.

This is a very charming and simple "bird's-eye" view of a charming and simple college, whose solid effect and compact snugness are very well suggested. The view, like the college, has its own quiet air of distinction, and is well worthy of its place in this interesting series.

We are glad that, in these two drawings, their author has contented himself with a plain border of lines.

EDWARD WARREN.



THE CENTRAL BUILDINGS OF THE UNIVERSITY OF OXFORD.

From a Print by E. H. New.

The Woodcuts of Gordon Craig.

"The Print Collector's Quarterly." Edited by CAMPBELL DODGSON, C.B.E. J. M. Dent and Sons, Ltd. 17s. 6d. per annum.

The current issue of this excellent quarterly deals with the mysterious Pond and Knapton, with Toulouse-Lautrec and his lithographs, and with the exquisite etchings of Maurice and Edward Detmold, who have an exceptional capacity for suggesting form beneath loose and soft substances like fur and feathers, and a certain sympathy with animals which makes their drawings of animals very charming to study. In the "Long-Eared Bat," for instance, which is illustrated in this issue of "The Print Collector's Quarterly," one feels that the artists entertained a sentimental attachment for the little animal. He is treated with delicacy, kindness, and with something of the romantic spirit of Gordon Craig's woodcuts.

Very few of the important people have any sympathy with Gordon Craig. By the important people I mean the men-in-the-street. They know him fairly well as a wayward and mysterious being with mad notions about the theatre; and they do not like him, because they cannot make out what he is driving at. They would be badly surprised if they saw his woodcuts; they would be rather shocked at so insane a man doing anything so sane. It is a fact that almost anybody can enjoy and appreciate Gordon Craig's woodcuts. The reason is that they are so simple. They are simple in their idea, like fairy stories, and simple in their expression. Why do they appear so simple in their expression? Because they are perfect woodcuts. They are nothing less and nothing more than prints from exquisitely cut bits of wood.

Sometimes one comes upon a piece of mahogany which has a pretty grain, following certain natural curves. These curves form a rhythmical pattern so natural, so peculiar to the wood itself, that they obtain the importance of natural laws. They are articulate of the wood; thus æsthetically satisfactory. Mr. Dobson's now famous wooden Torso, shown last year at the Exhibition of the London Group, had exactly this feeling of articulation; and this same quality explains the merit of Gordon Craig's woodcuts. Discussing his woodcuts in this issue, Haldane Macfall says, "Of the collectors of modern prints he is a wise man who seeks for woodcuts by Gordon Craig, for they are amongst the supreme achievements of our time. . . . Any man who can appreciate the qualities which go to make up the perfect woodcut at once feels that in the work of Gordon Craig he is in the presence of a master."

This is saying a good deal, and the reader is at liberty to question it. If he is interested, however, he will find it worth his while to get a copy of "The Print Collector's Quarterly" and to study Craig's woodcuts illustrated there. They will not astonish him—he may even be a little disappointed—but he will find that familiarity enhances their charm.

Below is one of the woodcuts published originally in "The Mask," the second of Craig's famous magazines (the first was "The Page"). It exemplifies Craig's above-mentioned characteristic simplicity and power of articulation. The lines of the woodcut possess almost the natural significance of the grain of the wood. The economy and directness of line intensifies and centralizes the idea which the artist has tried to express. This woodcut emphasizes, too, that second and complementary characteristic of Craig's—simplicity of idea—one might almost say singleness of idea. "A Sphinx." The artist's energy is concentrated upon this thought. He has managed to contain within the lines of his chisel all the romance and barbarity of the East, and all its mystery. If, in the manner of "Poy," he had actually put a question-mark before the nose of the sphinx he could not have conveyed more intelligibly to one's mind the sensation of questioning. Looking at this picture, one feels that the sphinx has actually

spoken aloud, propounding the riddle which is not so much unanswerable as unhearable. In that the secret of the sphinx's riddle lies. Were the riddle proposed we could lose our lives in the attempt to answer it; but we cannot answer the riddle, because we have never heard it. It is asked eternally, but the words are inaudible.

The third most striking virtue of this woodcut lies in its architectural quality: the artist's appreciation of the mass, of the solidness, and of the magnificence of these simple forms, is strongly architectonic. The pyramid here weighs a million tons. Gordon Craig would have made a great architect. H. DE C.

The Renaissance of Roman Architecture.

"The Renaissance of Roman Architecture." By Sir THOMAS GRAHAM JACKSON, Bart., R.A. Cambridge University Press. 2 vols.

Students of architecture are again, and happily, indebted to Sir Thomas Graham Jackson for a most valuable addition to the thoughtful and scholarly series of his books on architectural history.

The two volumes now in question are complementary to their predecessors upon Byzantine and Romanesque architecture, and Gothic architecture in France, England, and Italy. United they carry the story through the long period of gradual intuitive evolution, from the primitive efforts at adoption of Grecian and Roman forms which followed the fall of the Roman Empire, and the barbaric jumble of fragments of the early Byzantine buildings, through the reasonable constructive developments that led to the coming and the passing of the dome. Then, by the expansion of the Basilican plan, the rediscovery of vaulting, with the natural sequence of rib and pointed arch, to the genesis of clustered shafts, carved capitals, and tracery, and the successive stages of the adventurous experiments and advance of mediæval building, to its fatigued decline, and that revulsion to classical forms and ideals which we call the Renaissance.

The story, in these volumes, swings full circle, from the naïve pristine fumbings amongst the debris of classic art, through the growth, expansion, and the brave period of free invention which begot such magnificent results, through the subsequent era of decline, to the rediscovery of classical forms and ideals, and the second youth of their adoption as a mere decorative overlay or dress to freely designed forms. Then, through the natural sequence of ever closing imitation, to the discovery and devout acceptance of Vitruvian dogma and the final substitution of scholarship for invention, and the worship of archæology.

The name of the author is a warrant for scholarly style, temperance and lucidity of statement, and the avoidance of polemical or argumentative digression.

These qualities are as marked in these two volumes as in those of his previous books referred to. The interest of the chronological sequence is, perhaps, even better sustained, and the illustrations, partly graphic, partly photographic, are adequate and well chosen, especially so in the first or Italian part, whose frontispiece is an excellent reproduction of the author's charming water-colour drawing of the delightful but architecturally indefensible front of the Palazzo Dario at Venice. Other admirable illustrations in colour by the author are plates XXXIX and XLIV, while, throughout both volumes, reproductions of his pencil sketches and detail drawings are interspersed with those of prints and engravings, and the photographs which, alas, form the bulk of architectural illustrations nowadays.

Sir Thomas shows how strong was the instinct for the Gothic manner in Italy, when the tide of Roman revival first began to flow, and how determined at first was the resistance to the innovators. There were many conscious lovers of the "Tedesque," or German style as developed in Italy, and constant adhesions to the old familiar manner occurred long after the unfamiliar new one had produced many and striking examples.



A SPHINX.

A Woodcut by E. Gordon Craig from "The Print Collector's Quarterly."

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THE ARCHITECTURAL REVIEW.

The same thing, but with, perhaps, a less conscious and more determined obstinacy of resistance, occurred in France, and, considerably later, in England, as the English volume very clearly shows.

Niccola Pisano, who died in 1278, is accepted by our author as the first known artist in Italy to turn his attention to the bygone art of ancient Rome, but it was in sculpture that he first "tried to revive the fine style of Roman work." The panels and the ornamentation of mouldings in his beautiful baptistery pulpit at Pisa, otherwise a thoroughly Gothic design, are deliberately designed in the classic manner. This reversion to antiquity in sculpture, which spread rapidly, had, as Sir Thomas says, "no immediate effect on Italian architecture." The truth of this statement is shown by many subsequent and pronouncedly Gothic buildings, ecclesiastical and civil, such as the Cathedral of Florence, and the Church of S. Croce, by Arnolfo, Giotto's tower in the same city, Milan Cathedral, and the numerous Gothic palaces of Venice of the fifteenth century.

Chapter II, of Part I, and there is no more interesting chapter in either, is devoted to Brunelleschi, whom our author regards as the true herald of the new manner, achieving his superb dome at Florence by free effort of genius, unhampered by precedent, as untrammelled by archaeology. With this splendid masterpiece, Brunelleschi brought the Neo-classic style in architecture to birth, as Petrarch, a century before, had revived the study of classic literature.

In his successive chapters, Sir Thomas goes on to show how the new style passed through its phases of enthusiastic adoption and ignorant application of classic detail, as a mere dress to the traditional manner of building, running riot, as at Rimini, with pilasters, friezes, and entablatures, but refining immensely upon the clumsiness of Roman decorative ornament by the innate skill and refinement of Italian craftsmanship; sobering down to the stern stateliness of the great Florentine and Roman palaces, though still retaining freedom of invention and naïve misapplication of adopted forms, till the discovery of Vitruvius began that powerful and rapid movement towards the substitution of scholarship for invention, and of archaeology for tradition, which was destined to change the architectural face of the civilized world.

Alberti, according to our author, had been the first amongst modern artists to write about architecture, "and his work in Latin, *de re edificatoria*, was the precursor of books by Serlio, Vignola, Scamozzi, Palladio, and of an endless literature on the Orders, down to our own Chambers."

"In an unlucky hour in 1414 Poggio discovered in the monastery of S. Gallen a manuscript of Vitruvius, which at once engaged the attention of all students of classic architecture." This treatise was destined to become "the Bible" of the enthusiasts of the Renaissance. It gave prescriptive and exact rules for the proportions of the buildings of ancient Rome. The "module" was established as the invariable integer, the key to the lost art was found, mathematical formulæ supplied the place of inventive thought, and the job became much easier.

The result has been, as Sir Thomas says, "to bring the Art gradually into bondage to formula, to enslave practice to theory, and in the end to extinguish originality and make architecture a mechanical pursuit." He continues, however, with laudable fairness, "Vitruvius is not to blame for this result. In fact, in his first book he warns the reader against it. Practice and theory, he says, are both necessary; but the architects who trust only to what they read seem to be following the shadow and not the reality."

It need hardly be said that while accepting the virtues in proportion, and to some extent in sobriety, of ancient Roman architecture, the Vitruvian enthusiasts accepted its vices also, in needless arcades in conjunction with complete trabeated structures, or the attachment of functionless columns and entablatures to façades. The constructive sense was, for a while, lost in the fervour of imitation, and as imitation became more thorough and complete, invention largely disappeared, and architecture grew more correct, more imposing, and duller, until, in very natural revolt, Italian architects abjured correctness and found freedom once more in the exuberances of the Baroco style, a period when, as the author says, "liberty sank into license, and serious architecture expired."

Sir Thomas gives about a century and a half as the period covered by what he terms the Golden Age of the Renaissance of Roman Architecture in Italy. He begins and ends it with the design and construction of a great dome, that of the Duomo at

(Continued on p. 21.)

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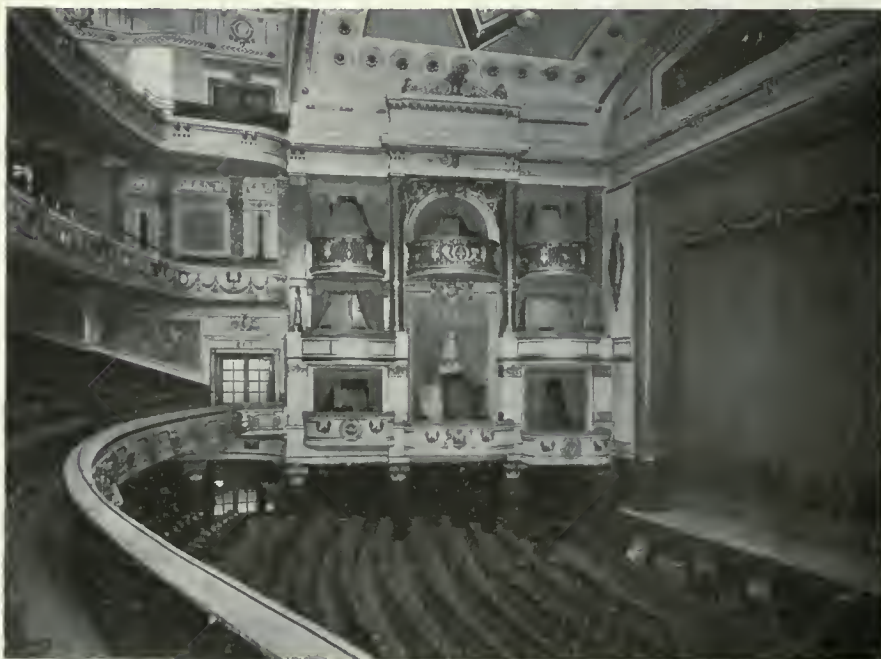
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Florence about 1420, and that of St. Peter's at Rome, "which was finished before 1590."

This period covers the work of many known and great artists, from Brunelleschi, Alberti, and Michelozzo, to Bramante, San Gallo, and Michelangelo, and on to Palladio, Vignola, and Sansovino.

Palladio and Vignola were, as all the world knows, writers upon architecture as well as architects. The former's name, indeed, is a household word in architecture, and that of the latter of great credit with architects. Sir Thomas is fair to the claims of both as architects, in spite of their admitted formalism and abeyance to rules, which, he says, "would not prevent great artists like Palladio and Vignola from producing beautiful buildings in spite of them."

Of Venice, illustrated repeatedly in this volume, and frequently alluded to, Sir Thomas says that "the strict regime of Palladianism" did not establish itself there, and that "by the middle of the seventeenth century Venetian architecture lapsed suddenly into Baroco." He is kind, and we fully sympathize with that kindness, to Longhena's Church of the Salute.

A chapter is devoted to the decorative arts, and is most interesting and charmingly illustrated, and with sculpture as a necessary accessory of architecture, he deals frequently.

Throughout this Italian volume there are many deductions thoroughly sound and tersely and lucidly stated, achieving indeed, some of them, the force of axioms; there is one, however, which seems to need some qualification, this is that "it is only in a society that is free and vitally active that Art can achieve its highest triumphs." Society in the ages of the greatest achievements in Egypt and in Greece, though undoubtedly vitally active, was by no means free, it rested upon the principle of compulsory labour, and, indeed, the creation of the greatest triumphs of architecture, such as the Parthenon, though due to the inception, direction, and decoration of free artists, owed enormously in their toilsome erection to the enforced work of the helot.

Part I, though really a complete book in itself, is a necessary prelude to Part II, upon the English Renaissance, which begins its excellent introduction by pointing out that the movement in England cannot be aptly called a Renaissance, since it was no

new birth, no revival of a forgotten indigenous art; for the four hundred years of Roman occupation had left us nothing upon which such a revival could have been founded. The introduction is, indeed, a short and highly interesting treatise upon England in the fourteenth and fifteenth centuries. The author demonstrates that the lack of intellectual culture so commonly attributed to that period is not supported by known facts, and gives many proofs to the contrary. Any students of the Paston letters will be inclined to support that view. He describes with obvious sympathy the sturdy resistance of English builders to the new fashion, and shows that the native manner was, in planning and constructive essentials, as, indeed, to a great extent in detail, carried on in spite of, and side by side with, the imported style vigorously through the seventeenth, less decidedly, but obviously through the eighteenth, and quite distinctly into the nineteenth century, when he says it "was killed by the Gothic revival, "if indeed; it is dead yet."

We can fully endorse these statements, not only from the well-known instances at Oxford, which he cites, such as his own College of Wadham, thoroughly Gothic in plan and in nearly all details, and finished in 1613, the beautiful fan vaulted staircase to Christ Church Hall, to which he gives the date of 1630, we think it was even later, and almost exactly contemporary with the very remarkable porch of St. Mary's Church. The last is really Gothic in constructive design, though as Italianate as its author, supposed to be Nicholas Stone, could make it; its portal flanked by writhed columns, of very clumsy execution, but most picturesque effect.

Sir Thomas instances the determinedly Gothic character of the quadrangle of the old schools and Bodleian Library, 1613, St. Mary's Hall, 1639-40, and the new quadrangle of Oriel, 1642.

At Oriel, and forming the east and west sides of the middle or library quadrangle, are two buildings, of identical Jacobean Gothic character, which might well be attributed to the first half of the seventeenth century, but they do not appear in Loggan's view of 1695, and were actually built in the second decade of the eighteenth century. In the west and south-west of England, architecturally conservative districts, with a strong tradition of masoncraft, cottages and farm-buildings, notably barns, Gothic in all essentials may be found dated well into the nine-

(Continued on p. xlii.)

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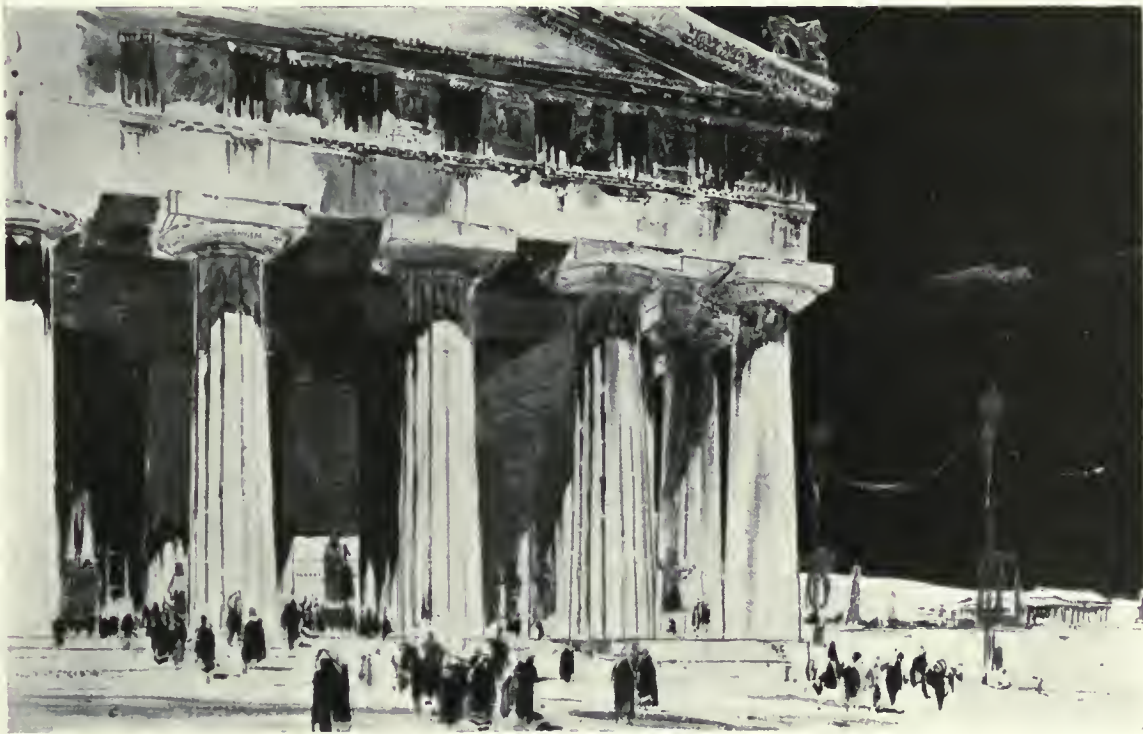
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teenth century, and in remote parts such as the Quantock Hills, "Jacobean" mullion-windowed little houses have been built, it is said, by village masons without architectural intervention, within the memory of living men.

It is to Inigo Jones that Sir Thomas attributes the determined and successful introduction of the Italian manner, and it is astonishing to realize that, less than seven years after the completion of Wadham College, more than twenty before the Jacobean Gothic quadrangle at Oriel, and only two years after his own Gothic chapel of Lincoln's Inn, he should be building his Palladian Banqueting House in Whitehall.

The employment of useless, but highly decorative columns in this singularly charming design is a sin from which Inigo Jones's great successor, Wren, a much more innate constructor, was not entirely free.

There are many popular, but quite unsubstantiated, attributions to both these great architects, of various æreal buildings. In Jones's case there is that of the eastern side of the Garden quadrangle, with its singularly beautiful front, at St. John's College, Oxford. This, however, is quite unlike any of his known work, and there is an entire absence of evidence of his connection with it. There is, in fact, nothing at Oxford that can safely be attributed to him. His great reputation as an artist, and his great influence in the Renaissance in England, can securely rest upon his known designs.

In Wren's case, though there are always the doubtful attributions, the mass of thoroughly ascertained work for which he was responsible is enormous, and, in spite of his remarkable versatility, the Wren "touch" is almost unmistakable.

He seems to have been self-taught in architecture, as in so many other things, but, perhaps, the approaching bicentenary celebrations and discussions may open up new sources of knowledge as to his education or studies.

Sir Thomas, in a few condensed pages, pays full tribute to his genius and accomplishments. He draws special attention to his masterly handling of the difficult problem of converting the unfinished palace at Greenwich into the Seamen's Hospital, than which he finds "nothing finer—in the whole range of Neo-classic architecture"; an estimate to which we offer no objection. Wren's contemporaries and successors—Vanbrugh, Hawksmoor,

Gibbs, and Chambers, all receive notice proportionate to the curtailed space of the volume, and Somerset House very fittingly "rings down the curtain" of this sustained architectural drama.

This volume, like its predecessor, has a separate index; a most praiseworthy arrangement; and excellent chronological tables. The book is well printed, with pleasantly ample margins, and clear marginal references and footnotes. The illustrations for the most part are excellent, though, of those by the hand of the author, some of the inset sketches in Part II seem hardly up to the general standard, which is a high one.

As a whole, we welcome the book as a most valuable contribution, in its scholarly accuracy, to the literature of architecture, while its charm and lucidity of style make it not only very profitable, but extremely pleasant reading. EDWARD WARREN.

British Museum Lectures on Recent Excavations in Mesopotamia.

A course of Lectures on *Recent Excavations* in Mesopotamia, Egypt and the Mediterranean, showing the evolution of architecture and art from about 4,000 B.C. to the beginning of the Gothic Style, will be given by Claire Gaudet, Lecturer and Examiner in Art to the London County Council, at the BRITISH MUSEUM (by kind permission of the Director and Trustees) on Thursdays at 4.15 p.m., beginning February 22nd, 1923. Particulars can be obtained from the Hon. Secretary, 120 Cheyne Walk, Chelsea.

The aim attempted in these lectures is to trace from the very beginning the various stages of architectural expression as they evolved from East to West, taking the earliest known civilization as shown by the excavations and discoveries prior to, during, and since the war. As nearly as possible the subject will begin with the contemporaneous civilization of Mesopotamia, Egypt, and the Mediterranean from about 4,000 to 1,200 B.C. The treatment will not be purely technical throughout, but will be framed upon archaeological and historical outlines, and include, where opportunity offers, the arts and crafts of the people. As the styles develop so will they be treated in fuller detail in order that the student may gain a deeper understanding of the various architectural forms surviving and evolving at the present time.

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The Victoria and Albert Museum.

The Twelve Apostles : English Fifteenth-Century Carvings.

The National Art-Collections Fund has purchased and presented to the Victoria and Albert Museum a complete set of alabaster figures in relief of the Twelve Apostles, English work of the fifteenth century. Each Apostle is holding his emblem and the appropriate sentence of the Creed.

Similar sets are to be seen on tomb-chests in the churches at Abergavenny and Tong, but although isolated figures of the Apostles exist in public and private collections, no other complete set is at present known.

The series, which still retains a great part of its original colouring and gilding, is of the greatest importance to the student of mediæval art and iconography, and forms a most valuable addition to the collection of English alabaster carvings in the museum.

It is particularly fortunate that through the timely and generous action of the Fund these typical examples of English mediæval workmanship should have been preserved for the nation.

Mediæval Wall Paintings.

There exists in the museum an important collection, not so widely known as it deserves, of drawings and tracings of early wall paintings of the British School prior to the Reformation, and of paintings from rood screens. A selection of these has now been placed on exhibition in Rooms 71 and 72 of the Department of Engraving, Illustration and Design. A large section of the exhibits consists of the remarkable facsimile copies of thirteenth to fifteenth century wall paintings made by Mr. E. W. Tristram, who for twenty years or more has devoted himself to the special study of early wall paintings, both ecclesiastical and domestic, in Great Britain. Of special interest are his five drawings of the painted decoration, which has only lately been disclosed, on the tomb of Edmund Crouchback, in Westminster Abbey. These are the beginning of a series of records that will be made in Westminster Abbey, where the examination conducted by Pro-

fessor Lethaby and Mr. Tristram is revealing a large amount of hitherto unknown painted work of the pre-Reformation period.

There are great difficulties in regard to the preservation of wall paintings, especially in country churches, where the walls are affected by damp or possibly exposed to direct sunlight; and much importance attaches, therefore, to historical records such as those in the museum. Incumbents of churches, architects, and Diocesan Committees are begged to forward records and information to the museum authorities, who, on their part, are ready to do everything in their power to give advice where it is needed on technical points and methods of preservation. Photographs are useful, but can do little more than indicate the general design, and cannot have the value of a carefully coloured scale copy made by an artist who is closely acquainted with mediæval work and treatment of colour. The museum funds for this purpose are very limited, but in important instances the authorities will gladly work in conjunction with Incumbents or local committees so long as, at any rate, part of the expense of making copies for preservation in the national collections is met by private generosity.

Japanese Models lent by the Prince of Wales.

H.R.H. the Prince of Wales has lent to the museum a very interesting example of the groups of models formerly arranged in Japanese houses on the occasion of the "Boys' Festival" (Tango), on the 5th day of the 5th month in each year. This festival was especially devoted to the inculcation of patriotism, and a room was set apart and decorated with models of warriors. The ancestral armour and weapons were brought out and stories of old wars and heroism related to the boys of the family, while the exteriors of the houses were adorned with banners and flying emblems, particularly with large paper carp (the emblem of pluck and perseverance). The group lent by the Prince has been placed in the West Hall of the museum, near those lent by H.R.H. Princess Mary, which relate to the "Girls' Festival," celebrated on the 3rd day of the 3rd month. The Prince has also lent examples of modern Japanese lacquer and reproductions of ancient historical caskets, which are exhibited in the Loan Court.



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CHRISTOPHER WREN.

From a mezzotint engraving in the possession of Sir Reginald Blomfield, R.A., Litt.D.

Christopher Wren.

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ON 25 February 1723 Christopher Wren passed away in his sleep, "cheerful in solitude and as well pleased to die in the shade as in the light."

Except in the last few years of his life his career had been one of extraordinary distinction. Single-handed he had designed and carried through to completion the most splendid church in Christendom. In every kind of architecture as then practised the work that he did remains to this day our standard of attainment. Yet there is no evidence of his ever having received any specific training in architecture. He never went to Italy, and he was thirty when, if I may so put it, he jumped straight into architecture from the platform of the Savilian Professorship at Oxford. How was this possible? How did it affect his art? It is a curious fact that, out of the six most famous architects of the seventeenth century—Inigo Jones, François Mansart, Bernini, Perrault, Jules Hardouin Mansart and Wren—two, if not three, began as amateurs, without specialized training in architecture; Bernini, the sculptor who prided himself on translating sculpture into terms of painting and sculpture, who designed that magnificent colonnade at Rome and who very nearly let down the dome of St. Peter's; Perrault, the scholar, physician and anatomist; Wren, the Fellow of All Souls and Savilian Professor of Astronomy. In 1662 Wren was generally recognized in England as a most remarkable young man, but his laurels had been won in mathematics and astronomy. The men with whom he associated were men of science, not the specialized science of our day, but a science that formed part of the general culture of educated people. The inventive ability, which Wren had shown in his boyhood, had been exercised in ingenious mechanical appliances. One finds no reference of any kind to architecture and it is doubtful if Wren had ever thought of it before, as a young Fellow of All Souls, he made the acquaintance of that intelligent if rather priggish amateur, John Evelyn.

It is true that Wren's position was exceptional, quite apart from the incalculable element of genius. Wren came of a good stock of the upper class. His father was a country rector, who afterwards became Dean of Windsor and Registrar of the Order of the Garter. His uncle was Bishop of Ely and remained a prisoner in the Tower for eighteen years rather than abate his unswerving loyalty to the crown. Wren himself was educated at Westminster; at the age of thirteen he was able to write in Latin verse a dedication to his father of an astronomical invention; at the age of fifteen he translated into Latin a treatise on dialling, with the sonorous title of "*Sciotericon Catholicum*"; at the age of sixteen he wrote a treatise on trigonometry, and while yet a boy was associating with Scarborough, Wilkins, Boyle and Ward—the men who afterwards founded the Royal Society. In 1650 he entered, as a gentleman commoner, at Wadham College, Oxford, and four years later was elected a Fellow of All Souls. No wonder John Evelyn described him as "that miracle of a youth and prodigious young scholar, Mr. Christopher Wren." In 1657 he was appointed Gresham Professor of Astronomy in London, and in 1661 Savilian Professor of Astronomy at Oxford. In the *Parentalia* there is a list of forty-four tracts on scientific subjects written by Wren. By the age of thirty he was already recognized in England as one of the most distinguished mathematicians of his time, and as a young man of most ingenious mechanical invention. So far there is no evidence that he had even thought about architecture; but such was his reputation and so great was the claim of

his family on the royal favour, that when an examination and report on the fortifications of Tangier was required, Wren was invited to undertake the work, and though he declined the invitation, he was appointed Deputy Surveyor-General with a promise of the reversion of the Surveyor-Generalship—to which he actually succeeded in a few months, on the death of Sir John Denham. He was instructed to examine and report on the work necessary in Old St. Paul's and Windsor Castle, and to complete Greenwich Hospital from the designs made by Inigo Jones some thirty years before.

The amazing thing is that Wren should have been entrusted with all this extremely responsible work, though it must have been known to his friends that he was without any experience in architecture; but, in fact, he owed the appointment not only to his brilliant reputation, but to the intrigues of influential friends, such as John Evelyn, working on the well-known inability of the English people to believe that more than one able man can exist at a time and their habitual indifference to trained professional opinion; for it is a regrettable fact that Wren's introduction to architecture was the result of a discreditable job. The reversion of the post of Surveyor-General had been promised to John Webb, the pupil, assistant and nephew of Inigo Jones, an experienced and able architect, who also had claims to royal gratitude. Yet Webb was ignored and the work handed over to a young man of thirty-five, who, however brilliant, could scarcely claim to be even an amateur in architecture. It was even worse than the somewhat similar intrigue by which Jules Hardouin Mansart superseded Le Pautre at Clagny, in 1674.

It almost takes one's breath away to find that in 1666 Wren, who so far had only designed Pembroke Chapel, at Cambridge, for his uncle, and the Sheldonian, at Oxford, was appointed "Surveyor-General and Principal Architect for rebuilding the whole city, the Cathedral Church of St. Paul's, all the parochial churches, in number 51, . . . with other public structures." (*Parentalia*.)

However, rightly or wrongly, Wren had now got his opportunity, the opening which is even more necessary to the architect than to the painter and the sculptor, for the latter can leap into fame as it were out of space by some memorable work which he has been able to execute unaided, whereas the architect may have noble notions, but he has to wait for somebody else to find the resources to carry them out. All he can do is to labour patiently at his technique till his chance comes. But Wren, in this regard, was one of the favoured of fortune, for, without previous training, a reputation won in other fields and influential backing placed him not merely in front of other architects of his time, but in a position of supremacy which was not to be disputed for nearly forty years. A position of such serious responsibility would have frightened a man of less confidence in his own consummate ability, but Wren's resource and incomparable quickness of intelligence enabled him to avoid disaster. He appears to have concentrated his study of architecture into something less than a year. A hasty wrestle with Serlio's very inaccurate "*Architettura*," and Fréart's still more inaccurate "*Parallel of Architecture*," recently translated by his friend, John Evelyn, appears to have concluded his technical studies; followed in 1665—the year of the Plague—by a six months' stay in Paris, just at the time when Colbert was urging Louis XIV to complete the Louvre, when Le Vau was already superseded, and when Bernini, brought against his

will from Italy with almost royal honours, was vainly endeavouring to carry his design for the Louvre in face of the determined and organized opposition of the French architects. Wren had excellent introductions. He met Bernini, but as Wren describes it, "The old reserved Italian gave me but a few minutes' view. It was five little designs on paper, for which he has received as many thousand pistoles." Wren mentions as the leading architects of his time the elder Mansart, Le Vau—whom he calls Vaux—Le Pautre and a certain Gobert, who is now clean forgotten; in other words, he only met the older generation and none of the younger men whom Colbert was to bring to the front in the service of Louis XIV. However, Wren did his best. He visited Fontainebleau, St. Germain, "the incomparable villas," as he calls them, of Vaux, Maisons, Ruel, Courans, Chilly, Effoane (? Ecouen), Rivey, Chantilly, Verneuil and Liencour, great houses familiar in the views of Perelle, and Versailles, not the Versailles of J. H. Mansart, but the "petit château de Cartes" of Louis XIII, "not an inch within but is crowded with little curiosities of ornament." There is no suggestion in the Parentalia of that close personal research such as De L'Orme and Inigo Jones undertook in Italy. Instead of this, Wren brought back "all France on paper"; in other words, he had recourse to the pattern book, the equivalent in his time to that fatal short cut to architecture to-day, the interminable photograph. "All France on paper" must, in 1665, have consisted of the engraved work of the elder Marot, views by Israel Sylvestre and those sets of designs, "Lambris à l'Italienne," "Cheminées à la Romaine," "à la Moderne," "à peu de frais," and the like, which year after year from 1654 onwards Jean Le Pautre produced with indefatigable regularity. Hardly the training required for a great architect; scarcely enough to qualify him as an amateur! Contrast this with the training of any of the famous French architects of the time of Louis XIV, men who, without a tithe of Wren's genius, were familiar with every corner of their technique. Contrast it with the training of Wren's predecessor, Inigo Jones. Although little or nothing is known of the early life of Jones, it is certain that his training in the arts began early. "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts to converse with the great masters thereof." Unlike Wren, Inigo Jones came from a tradesman's family. We know nothing of his education, and the tradition is that in early youth he was apprenticed to a joiner. It is not known how he was able to make his first visit to Italy. Perhaps, like the first students of the French Academy in Rome, he made his way through France on foot. But his great natural ability, his skill as a draughtsman, and his profound study of his art in Italy, speedily made his reputation. On his return to England he revolutionized stage scenery and became known to the Court as an artist of great learning and resource. In 1613-4 he spent another year in Italy, devoting himself almost entirely to the study of architecture as handled by the Italian writers, more particularly Palladio, and as illustrated by actual buildings in Italy. In 1615 he was appointed Surveyor-General, being then forty-two years of age, and two years later he designed the Queen's House at Greenwich—in its own quiet way still one of the best examples of Neo-Classicism in England. Wren's equivalent building would be the Sheldonian Theatre, at Oxford, designed in 1662, though not actually built till 1668. These two buildings illustrate the whole difference between the work of the trained artist and the work of the able amateur,

and in saying this I make no criticism of the incomparable genius of Wren in his maturity. In the Garden Front of the Queen's House (see Belcher and Macartney, Plate VII) Inigo Jones made no attempt at parade or ingenious detail. The façade is of two stories only, rusticated up to the first floor level, plain from the string course up to the entablature. It is surmounted by a simple balustrade; there are no figures, not even finials or urns. In the centre on the first floor level is an open loggia, in five bays, with Ionic columns. With the exception of the capitals of these columns there is not a scrap of carving on the building, nor any attempt at ornament beyond the balustrades and simple mouldings; yet such is its admirable proportion, its fine play of light and shade and its calculated reticence, that this façade is a perfect little masterpiece. Only years of study and a thorough mastery of his technique could enable an architect to stay his hand at the perfect point of balance, to attain the *μηδὲν ἄγαν*, which is the criterion of noble architecture.

The Sheldonian Theatre, completed when Wren was thirty-seven years of age, is about as bad as it can be. The interior is commonplace and chiefly remarkable for a well-constructed queenpost roof. On the outside the building is just a great lump. The outer walls enclose the theatre without any attempt by the designer to build up a monumental composition, and the detail is exceedingly bad. The rusticated arches are too high for their width, and Wren appears to have forgotten his own plinth in calculating the height to the springing. The upper story fails in being too high for an attic and too low for a story proper, and the mouldings are coarse and ignorant. As for the S front, with its slender Corinthian order below and its atrocious composite pilasters above, the misfits of its members, and the evident anxiety to make the façade imposing by swags, cartouches, "Dolopuniqué exercitus omnis," it is, I suppose, the worst piece of architecture perpetrated in Oxford before the days of the Gothic revival in the last century. The grotesque terminal figures on the front to the Broad were a reminiscence of what Wren had seen at Vaux, but they had no relation to the building or anything else. Indeed, it is quite evident that at this date, say 1668, Wren had still pretty well everything to learn in regard to the technique of architecture.

Similar solecisms of design appear in the earliest actual building of Wren—the Chapel of Pembroke College, Cambridge (1652). The Corinthian pilasters in the front are some 12 diameters high. If Wren had even consulted his Serlio he would have found out his mistake. Yet Wren made his pilasters 12 diameter, I am convinced, from simple ignorance and inexperience, not as an experiment, which in his latter years he would have justified. In the turmoil of the Civil War the fine achievements of Inigo Jones had been forgotten, and English architecture might have developed on different and most interesting lines had it not been for the violent arrest of the lead given by that great architect. My impression is that, in these early days, apart from construction, Wren did little more than give general indications of architectural details, relying on the traditional skill of English masons trained in the school of Inigo Jones. No Jacobean carver, for instance, could have executed the capitals of Pembroke Chapel, or the bold swags to the cartouche of the pediment, and the debt of Wren to his great predecessor in these matters, both of design and craftsmanship, has never been fully recognized. Wren's genius sometimes blinds us to the fact that he was never quite certain of his technique. For example, the unsatisfactory treatment of the angles of the octagon under the

dome of St. Paul's, and of the colonnade at the west front, where the bays at either end have nothing to do and bear no relation to the organic structure of the design.

Yet technique is not the last word in architecture; behind it all is what a man has to say. Has he any vision of his own, any fresh outlook on facts, any new version of their relations to contribute; and, again, what sort of personality does his work reveal to us? For an architect can express himself in his work quite as much as the painter and sculptor in theirs, otherwise the office boy would be as good as his master. The architect's likes and dislikes, his aims and ideals, his temperament and outlook on life, are written on his work in ineffaceable letters. The mean, meticulous man will be mean and meticulous in his architecture; the great man will be great and the small man small. There have, indeed, been phases of architecture in which the architect seems to have set himself to say as little as possible in the most correct language: for example, the Frenchman in the time of the French Revolution, and some of our own men a little later. This is better than the ignorance and lack of invention which characterizes much of our modern architecture; but it is empty, unconvincing stuff, a mere simulacrum of the vitality of great design. Fine technique is essential, but one wants something more than this; and one wants technique, not as an end in itself, but as a means to an end, the adequate realization of ideas, that perfect fusion of thought and expression that was once shown within its restricted limits in the Parthenon.

Yet here, again, we must recollect that some problems of architecture are much more complicated than others. That in the Parthenon, for instance, perfect as it is as far as it goes, there were no problems of planning and construction comparable with those handled with consummate skill by the Romans in their *Thermæ*, and by Wren in St. Paul's. In modern architecture something more is wanted than a perfect sense of form: resourcefulness, imagination, quickness in appreciating the opportunities of the problem—in a word, invention. It is on this ground that I believe Wren to have been, on the whole, the greatest architect known to history. The faults of technique in his earlier work are easily seen, and he never possessed the perfect mastery of form of Inigo Jones, François Mansart, or Jacques Ange Gabriel, but no architect has ever approached him in the range of his imagination and his invincible resource. No one has ever assimilated a foreign manner so completely as Wren, making of it a true vernacular and national art. The faults due to the lack of regular training were corrected by his experience of actual building. That which no amount of regular training could have given him was the quick-witted intelligence with which he grasped each fresh problem, the fine temperament which expressed itself in his design, so that it is no dead thing or vain repetition, but cheerful and serene, instinct with life and convincing of its reality. Wren may have picked up some details of ornament in his brief visit to France, but there was no one in France who could have taught him his plan for the rebuilding of London. In the *Parentalia* there is a description of Wren's scheme of 1666, which shows that, with one curious exception, Wren anticipated all the devices of the modern town-planner; the vista, axial planning, through communications, the organized relationship of street, square and building which ought to govern the laying out of a city. Wren's principal streets were to be 90 feet wide (Regent Street is only 80 feet), others were to be 60 feet wide and lanes about 30 feet, "excluding all narrow dark alleys without thoroughfares."

The widest street in Henri IV's scheme for the "Porte et place de France" in Paris was 36 feet, and as late as 1758, when Carpentier prepared his great scheme for Rouen, the principal street was to be only 36 feet wide.

The same splendid grasp of opportunity is shown in Wren's completion of Greenwich Hospital, as compared, let us say, with that monument of accomplished mediocrity, Versailles, to which Jules Hardouin Mansart kept adding block after block till all semblance of fine composition was lost and the palace justified St. Simon's verdict, "*la main d'œuvre est exquise en toutes genres, l'ordonnance nulle.*" So again in churches, the French had lost the art of the smaller parish church. They were skilful in what a French writer calls "the implacable façade" of the Jesuit church, but their design always followed the same lines or, if not, it dropped into the vulgarity of the *Paroisse* at Versailles. Wren, who had to design in haste under most difficult conditions of site and money, produced, in the towers and steeples of his city churches, a series of buildings unique in the grace of their design and their happy adaptation of means to ends. He followed no particular precedent, but just invented as he went on, and one of the most striking features of his designs is their individuality, the audacity with which he broke with tradition in some places and recalled it in others. It was perhaps fortunate for Wren that he never went to Italy and that his stay in France was so short, in the sense that he trusted to his own invention. The only architecture that he was really familiar with, was the architecture of his own country, and there is a marked Jacobean feeling in the designs of some of his towers and steeples. It is, indeed, this combination of severer architecture with the caprice and fancy of an earlier manner that gives to much of his work its peculiar charm.

I have pointed out the scanty training Wren received in architecture, and the technical short-comings which were the result of it in his earlier work. Yet he advanced *per saltum*, and one of the most astonishing things about him is the rapidity with which he picked up knowledge on the scaffolding of his buildings, learnt from his own mistakes, and developed his natural power of mechanical invention into a faculty of architectural design almost without a parallel in range and resourcefulness. When Inigo Jones began the restoration of Old St. Paul's, he started with a noble Roman portico, but he never reached the problem of the rest of the building. François Mansart, past-master as he was, did one beautiful little church in the Faubourg St. Antoine and much admirable domestic work, but he worked under exceptionally easy conditions; his supposed nephew, Jules Hardouin, had behind him all the wealth and resources of the most powerful monarch in Europe and the finest craftsmen of the world to carry out his designs, but his vast palace is architecturally inferior to Hampton Court, and there is no real comparison between his Church of the Invalides and St. Paul's. Wren, unaided and with little technical training, had to deal with problems of design and construction which these men never attempted, and he dealt with them with astonishing success, pressing into their service not only his science and mechanical skill, but the broad, sagacious outlook of the humanist, so that in all his mature work there is a certain balanced equipoise and a happy freedom from the preciosity which some trained architects have not always been able to avoid.

His advance from the warrant design for St. Paul's to the design actually carried out is one of the most astonishing things in the development of any artist. The first design

proposed by Wren was a fine idea, though not very practical for the purposes of service. Jules Hardouin Mansart borrowed it in his design for the Church of the Invalides, but it would not have done for St. Paul's. Wren's design for the elevation was immature and not very satisfactory, and the design was rejected through the influence of the clergy. It appears from the Parentalia that Wren proposed various alternative designs, and in the result the authorities, finding themselves wholly ignorant of the subject, appear to have tossed up as to which design they should select. The words of the Royal Warrant (1675) are significant: "Whereas among divers designs which have been presented to us we have particularly pitched upon one, as well because we find it very artificiall, proper and usefull, as because it was so ordered that it might be built and finished by parts." It was, in fact, one of the most preposterous designs ever made for a cathedral, with its ill-designed portico, its commonplace flanking towers terminating in candelabra, and the enormous dome cut short halfway up and continuing in a drum surmounted by another smaller dome running up into a telescope steeple. I have never quite understood how Wren could have seriously put forward this design, except on the assumption that when he first attacked this immense problem he was technically unequal to it and had only a glimmering of its ultimate solution. The main ideas of St. Paul's were vaguely present in the design—the central dome and the great west portico with its flanking towers; but their expression was crude beyond belief, and it was only Wren's quickness in advancing from point to point in design, his freedom from the obsession of fixed ideas, and his readiness to learn on every hand, that saved him from the fiasco of the warrant design and finally reached the glorious masterpiece of St. Paul's as we now have it. It is too often forgotten that architecture is not only a difficult, but also a very laborious art, which requires a longer and more persistent apprenticeship than any of the arts. There is no short cut to it, no such thing as the brilliant improvisation, no escaping the incessant critical analysis of one's own work. Wren was great enough to realize his own defects, and throughout his career he steadily used his ample opportunities to correct them. His case, if ever there was one, bears witness to the soundness of the "gymnastic" view of education—the view, that is, that the business of education is not to take a boy young and cram into his half-developed mind quantities of specialized facts, but to keep on training his mind on broader lines, so that at a later stage he is able to attack his specialized technical studies with the disciplined intelligence of the trained soldier. To make a boy specialize at sixteen is like throwing a child into deep water before it has learnt to swim. Few people possess the natural endowments of Christopher Wren, but even Wren could not have mastered his art with the rapidity that he did had he not previously received a thorough education on the broadest possible lines.

To us to-day Wren is a figure of the greatest significance, in his development as an architect, his actual work and his personality. To the serious architect, to the man who regards architecture not only as a means of livelihood but as a very great art, there are two problems yet unsolved—the training of architects and the manner of expression of modern architecture. In spite of repeated efforts for several generations we are still not quite happy about the training of our students, and we seem to be still uncertain how we are to express ourselves. In our methods of training we veer wildly from concentration on detail to its entire neglect,

from the minutiae of revivalist Gothic to the impassive futility of Neo-Classic, and we set our students face to face with these problems before they have attained to the knowledge of good and evil. Where we are wrong is, I believe, in closing down general education too soon and in forcing on specialized training. It is impossible ever to catch up this initial defect. Wren began very late, but he possessed an admirably equipped intellectual machine, and simply raced through stages that would have cost years of struggle to minds less thoroughly trained and disciplined.

It will be said at once that Wren was a man of genius and therefore exceptional; but this only points to another mistake that is made in assuming that anybody of ordinary intelligence can become an architect if sufficiently trained. The extremely scanty results of our vast apparatus of training, State-aided or other, prove the exact contrary. It is forgotten that an architect—that is, the designer, as distinguished from the business man and the building policeman—is first and last an artist in building materials; and a still more costly mistake has been made in forgetting that an artist, if he is worth his salt, is as rare and exceptional a person as a poet. Wren was one of these rare and exceptional persons, and this was the other factor in his extraordinary career.

Wren's work is so familiar that it needs no panegyric; but I would suggest that he was a true modernist in the best sense, that he met each problem squarely on the merits of the case, and did not attempt to twist it and torment it to suit a formula. The men who succeeded him—Campbell and the Burlington clique—affected to despise his work because it did not conform to the practice of the ancients, just as, one hundred years later, the architects of the Directorate built a temple of Mars if they had to design an arsenal and a temple of Æsculapius if they were asked for a School of Medicine. To Wren such pedantry would have seemed childish and ridiculous. If he erred at all, it was in the opposite direction. In all his work he showed the strong practical sense and freedom from affectation which has always been the best tradition of Englishmen, and which perhaps they alone possess among modern nations.

In his skill as an architect, his lofty outlook, and his freedom from the sins of egotism and ambition that do so easily beset us, Wren remains the nearest approach I know of to the ideal architect. The technical details on which he is open to criticism are insignificant in comparison with his greatness, both as an architect and as a man. His large conception of his art, his extraordinary ability in plan and construction, were far above the level of the merely learned technician; and behind it all was Wren, the man himself, the gentleman and the scholar, wise, humorous and equable, a delightful companion, an artist aloof from self-seeking and advertisement. One does not think of Wren as one does of the younger Mansart—thrusting his way to the front, elbowing rivals out of his path, betraying his friends and ending with a marquísate and a salary of twenty to thirty thousand pounds a year, and dying only just in time to escape complete disgrace. All Wren received was a salary of £300 a year as Surveyor-General, and part of this was withheld from him. He ended his days in retirement, almost disgrace, thrown out of office by the intrigues of knaves and charlatans, but in his lifetime he enjoyed the affection and esteem of all the best men of his time, and he left behind him the finest reputation ever enjoyed by any artist of this country.

ἀνδρῶν γὰρ ἐπιφανῶν πᾶσα γῆ τάφος.

REGINALD BLOMFIELD.

YORK MINSTER.



Plate II.

BY WILLIAM WALCOT, R.E.

*York Minster is Mr. Walcot's latest Etching. He finished working upon the plate a week or two ago.
This reproduction is the exact size of the original.*

March 1923.

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American Homes.

Some Domestic Work by John Russell Pope.

MR. JOHN RUSSELL POPE, who is chiefly famous in England for his Temple of the Scottish Rite, has built many town and country houses in America. Three charming country houses of his design are illustrated in the following pages :—

The house of Mr. O. L. Mills lies at Woodbury, near the north shore of Long Island. The Mills estate spreads over a plateau with views in all directions, and by careful planning the courts, porticoes, loggias, and wings have been so placed that every portion of the house is flooded with light and good country air. The central portion of the house rises through two stories, while the flanking wings carry up far enough to continue the first story order around the entire building, thus unifying the whole in a composition of Italian feeling. The order is inspired by that used on the Orangerie at Bowood, Wilts, supplemented by niches containing Adamlike urns and plaques of low relief.

The house of Mrs. Arthur Scott Burden (now Mrs. Guy Fairfax Cary), Jericho, L.I., is in an old fashionable settlement in close proximity to such country clubs as Piping Rock and Oakland Golf. The house is situated on the highest part of a seventy-acre plot, closely framed in with a thickly-wooded forest. In design it adheres to the best example

of the Georgian period, and has the character of an old English manor house.

The house of Mr. Robert J. Collier, at Wickatunk, New Jersey, occupies the highest point of land in the surrounding country and commands a magnificent view over its estate of two hundred acres and over many miles beyond. The estate contains two great artificial lakes, of which the larger is intended for the use of motor boats and the smaller for various aquatic fowl and swans. There is also a deer park and sheep fold, a golf course, a baseball field, a steeplechase course, a polo and aviation field, and two tennis courts.

The house is a study of pure Colonial architecture, suggesting very strongly the great manor houses of the south. The interior contains about fifty guest rooms, the principal ground-floor rooms being grouped about the main hall. A double stair leading to a gallery landing runs directly through the house from the front to the high-covered porch at the rear. This porch is built at the ground level with the intention that hunting parties may be assembled and horses ridden to the very door under its shelter. The tall pillars and the Colonial doorway are pleasant features.

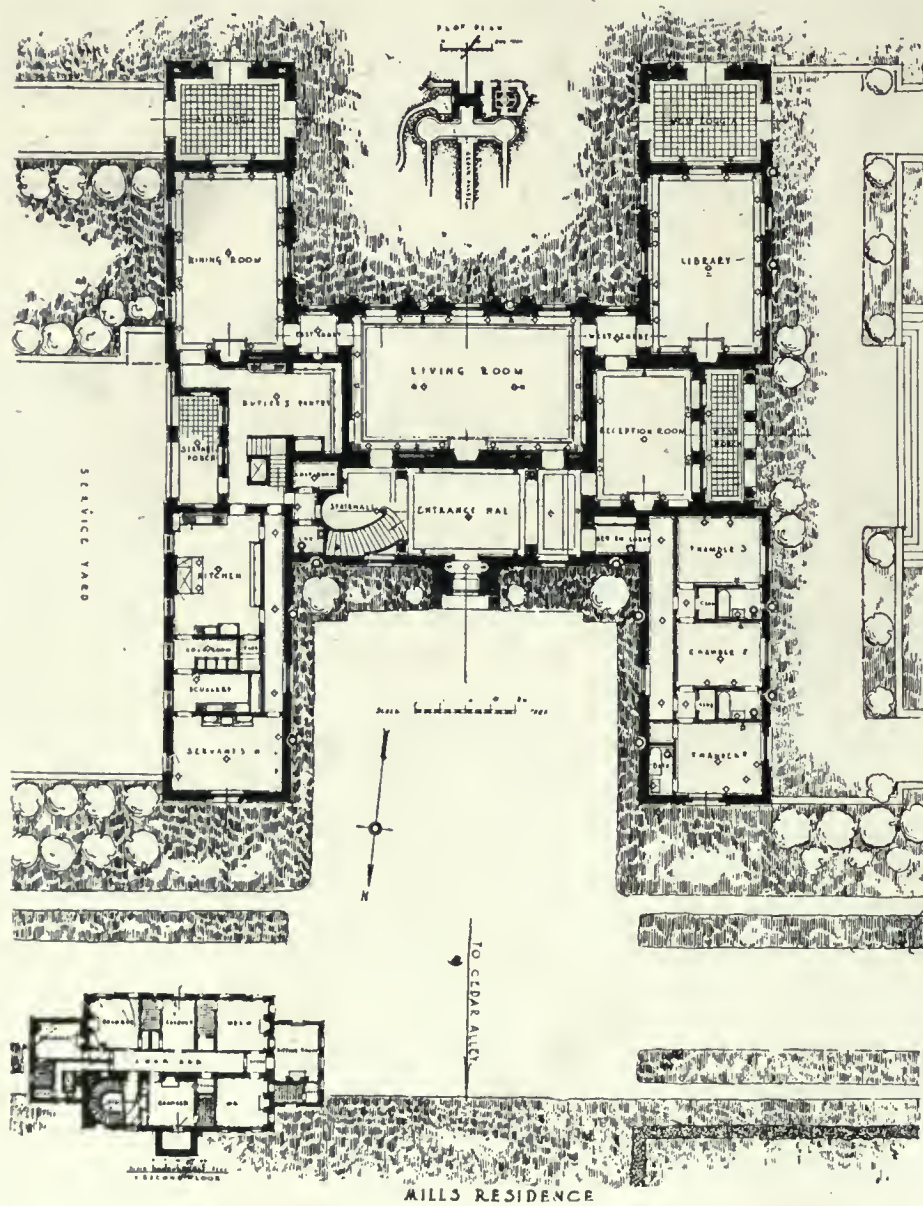
Further country houses designed by Mr. Pope will be illustrated in the next issue of THE ARCHITECTURAL REVIEW.



THE HOUSE OF MR. O. L. MILLS, LONG ISLAND.



The Entrance Front.

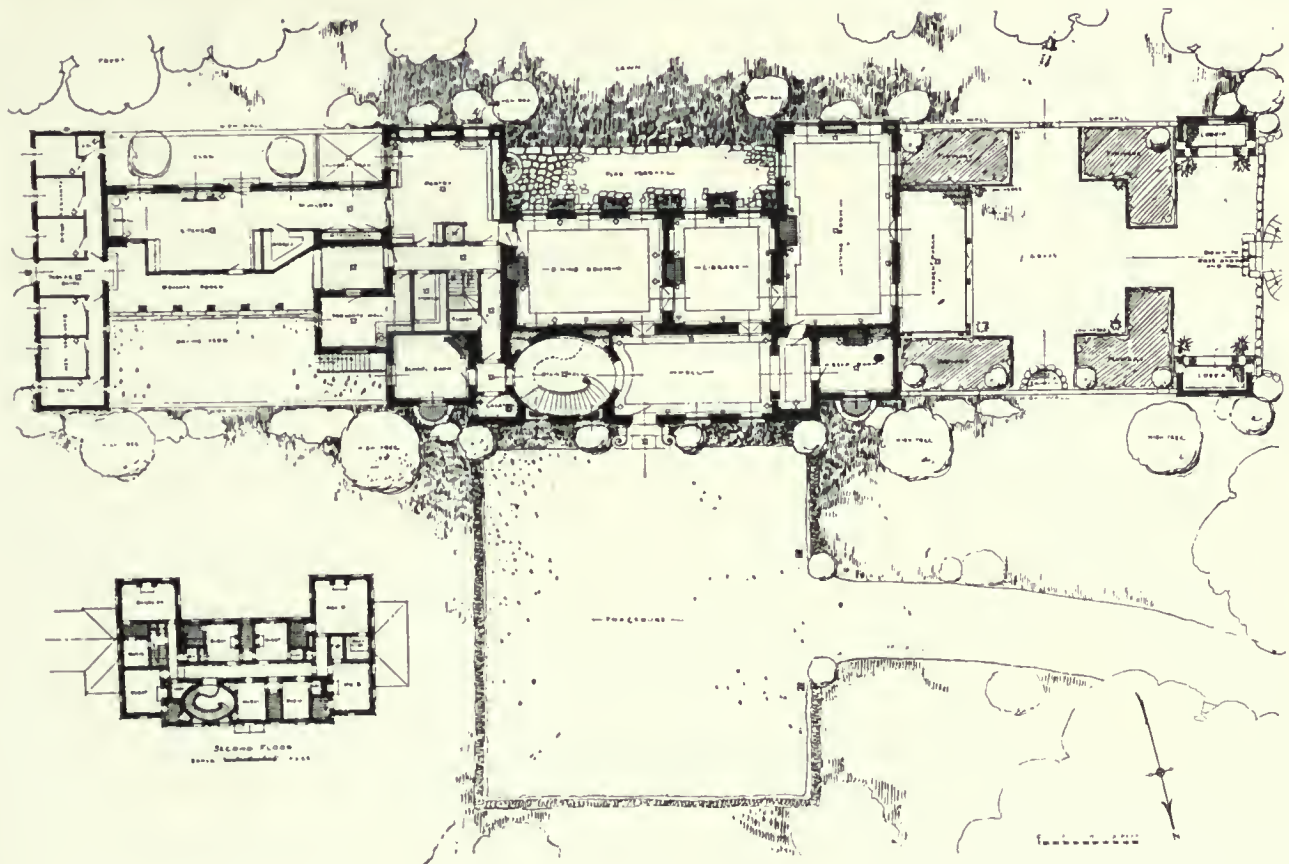


Plans.

THE HOUSE OF MR. O. L. MILLS, LONG ISLAND, NEW YORK.



The Entrance Front.



Plans.

THE HOUSE OF MRS. ARTHUR SCOTT BURDEN, JERICHO, LONG ISLAND.



A Garden House.

THE HOUSE OF MRS. ARTHUR SCOTT BURDEN, JERICHO, LONG ISLAND.



A View from the Garden.



THE HALL OF MRS. BURDEN'S HOUSE.



HALL AND DOUBLE STAIRCASE IN THE HOUSE OF MR. ROBERT J. COLLIER, WICKATUNK, NEW JERSEY.



THE HOUSE OF MR. ROBERT J. COLLIER IN NEW JERSEY: A GENERAL VIEW.



COVERED PORCH SUPPORTED BY TALL PILLARS AT MR. R. J. COLLIER'S HOUSE.



GARDEN AND PORCH OF MR. R. J. COLLIER'S HOUSE, WICKATUNK, NEW JERSEY.

The Lady Lever Art Gallery, Port Sunlight.

Designed by William and Segar Owen.

THIS building stands in the village of Port Sunlight, Cheshire, and has been erected by the Viscount Leverhulme in memory of his wife, who died in July, 1913.

The foundation stone was laid by His Majesty King George V on March 25, 1914, and the opening ceremony was performed by H.R.H. Princess Beatrice on December 16, 1922.

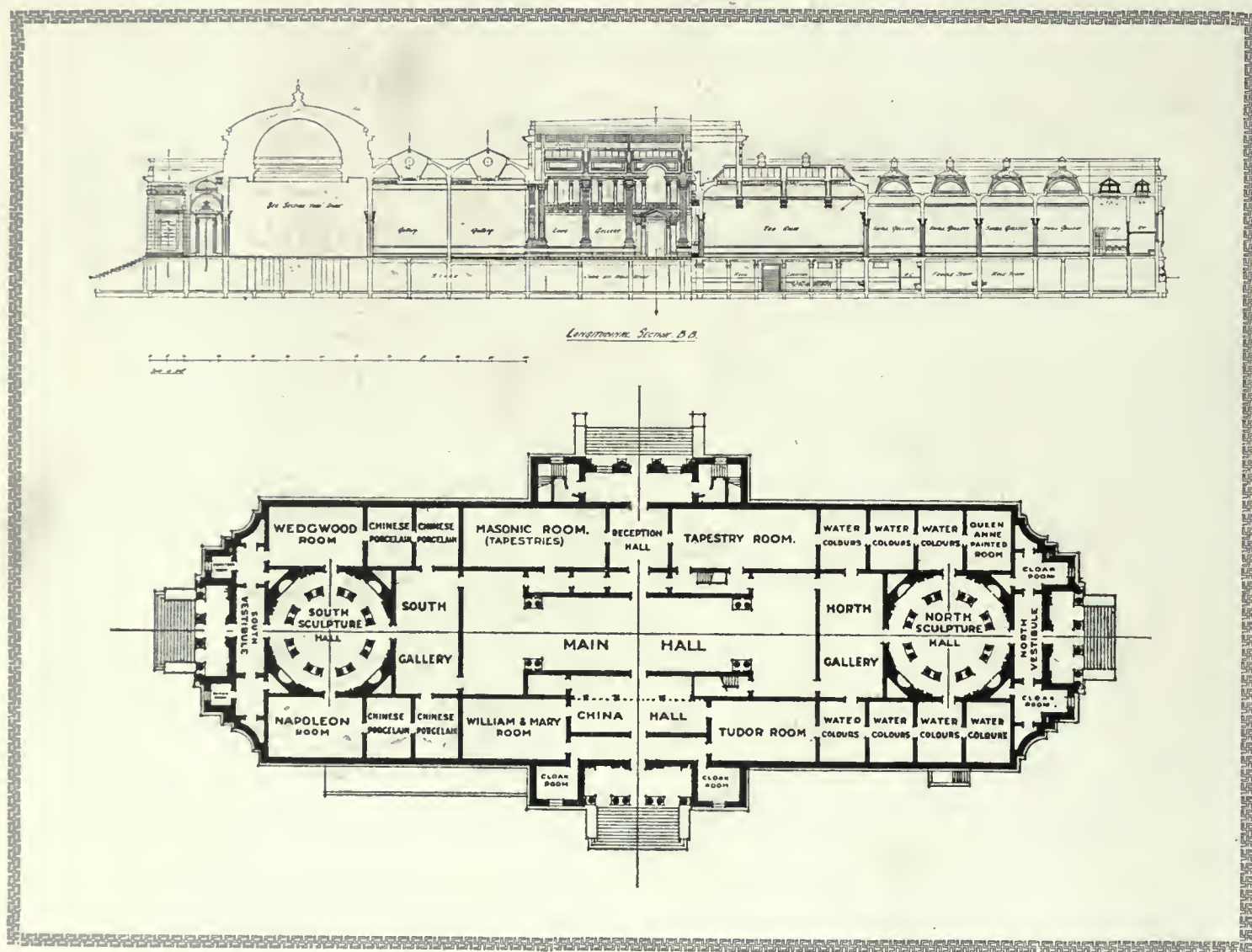
The gallery will house a nucleus of Lord Leverhulme's collections of painting, sculpture, furniture, and china, and for that purpose comprises several types of rooms for their display. The general over-all measurements of the building are 330 ft. from north to south, and 140 ft. from east to west.

Four entrances give access to the galleries. That to be used daily by the public faces the south; that to the west is used on the occasion of special gatherings. The

north and east entrances, although following the design and treatment of the others, are designed chiefly for the convenience of the staff.

The galleries, generally speaking, are arranged around the central hall and the north and south sculpture halls, and include on the north-east side four small period galleries, the Tudor room, and china hall; and on the south-east the William and Mary room, china and Napoleon galleries. The south-west side contains the Wedgwood rooms, china galleries, and masonic hall; the north-west side, the tapestry room, four small picture galleries, and the Kent room.

The sculpture halls are circular in plan, 42 ft. in diameter, the colonnade of twin columns carrying a domed light. North and south these lead into two galleries 42 ft. long and 22 ft. wide, and the space between these rooms is occupied by a large central hall 129 ft. long, of a central width of



PLAN AND LONGITUDINAL SECTION OF THE ART GALLERY.

THE LADY LEVER ART GALLERY, PORT SUNLIGHT.



Photo: Stewart Bale.
March 1923.

Plate III.

A VIEW FROM THE SOUTH-EAST.

William and Segar Owen, Architects.

The Lady Lever Art Gallery was recently opened by H.R.H. Princess Beatrice. It was built by Lord Leverhulme in memory of his wife.

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THE WEST ENTRANCE.



THE EAST ENTRANCE.

Photos : Stewart Bale.

*Photo: Stewart Bale.*

SOUTH SCULPTURE HALL, THE LADY LEVER ART GALLERY, PORT SUNLIGHT.



THE NORTH ENTRANCE.

*Photos: Stewart Bale.*

DETAIL OF THE EASTERN FAÇADE.

25 ft., with galleries east and west on the higher level, the end portion having a width of 42 ft.

The reception hall to the west is 24 ft. 3 in. square, having a domed ceiling. This leads on the north to the tapestry room 46 ft. long by 21 ft. wide, and on the south to the masonic room, of equal size.

The four series of smaller galleries in which are displayed pictures, china, and furniture of different periods, are 21 ft. by 15 ft. 6 in.

The vestibule on the west side gives entrance to the usual retiring rooms, also the masonic banqueting room.

The above accommodation is on one level, which is reached from the roadway by four flights of steps. The raising of the structure in this way gives height for a semi-basement throughout the length of the entire building, providing accommodation for the storage of furniture, chairs, tables, pictures, books, etc., and also providing for banqueting hall, general kitchen accommodation, serveries, etc., heating apparatus, attendants' general stores, and retiring rooms for visitors.

All galleries are lighted from the top—this has enabled the architects to leave the main walls unbroken, giving an effect of quiet dignity and strength, both qualities required in a building which is to house works of art.

The main walls are relieved by the four entrances which are detailed in happy relief to their quiet background. The carving on these features is indicative of the purpose of the building.

The domes of the sculpture halls rise above the entrances at either end, and in the centre the high wall protecting the large central gallery groups with and gives importance to the side entrances.

The Kent room, Tudor room, and William and Mary room are panelled in oakwork of the respective periods,

and the Napoleon room is a reproduction of decorations found at Malmaison. The general interior decoration of the walls of the greater number of galleries is a dull black paint; others are treated as walnut, and the china galleries with silk hangings immediately behind the cabinet cases.

The walls of the reception hall and central hall are finished with a pilaster and panelled treatment in plaster. The sculpture halls are finished in French stuc plaster, and all vestibule walls in Hopton stone. The gallery floors are laid with oak blocks brought to a dull dark tone.

All the fibrous plaster work is fixed entirely without wood bracketing to the ferro-concrete walls, ceilings, and beams. Even the picture mouldings are ferro-concrete, faced with Keene's cement, and tested to carry 10 cwts. to each picture hook.

THE COLLECTIONS.

In addition to the collections of tapestries, oil paintings and water-colours, the collection of Chinese pottery and porcelain has been described by experts as unique. In Wedgwood, too, a collection has been assembled of great variety and completeness.

Furniture is represented by the craftsmanship of all the great makers—the Chippendales, Robert and James Adam, Heppelwhite, and Sheraton. The tastes in art of different periods are represented in the Tudor room, the William and Mary room, the Queen Anne painted room, and the Napoleon room, which is painted and stencilled in the manner of a room at Malmaison.

Sculpture is represented in two domed halls, the northern of which is devoted to the antique. In the southern hall is displayed work by Sir Francis Chantrey, Sir W. Goscombe John, Bertram Mackennal, F. Derwent Wood, W. Reynolds-Stephens, and E. Onslow Ford.

Statuary and Busts in Decoration.

THE English country houses whose owners, accustomed to foreign travel, liked to display their taste by a collection of genuine fragments or at least casts of classic sculpture, had become by the close of the eighteenth century museums of sculpture, but the inception of such collections dates only from the seventeenth century, and it was not until the 1634 edition of the "Compleat Gentleman" that Peacham found it worth while to add a chapter on antiquities, in which he refers to that interesting figure, Thomas Howard, Earl of Arundel, through whom "this angle of the world oweth the first sight of Greeke and Romane Statues with whose admired presence he began to honour the gardens and galleries of Arundel House." Lord Arundel's transplantation (in Peacham's phrase) of old Greece into England became so considerable that the disposal of his marbles in the house and grounds of Arundel House became of engrossing interest to him. It was his intention to set up the statues chiefly in the gardens where there was at least one colonnade to shelter them. In a portrait of Lord Arundel in 1619 he is represented pointing to the sculpture in the interior of a gallery visible in the background of the picture—a high waggon-vaulted room, with an arched window opening, in Italian fashion, on to a balcony; on either side, statues are placed on plinths against the plain walls. But Lord Arundel was before his time, and it was not until the eighteenth century that young men in their protracted foreign tours travelled through Europe with no other interest than that of "collecting pictures, studying seals, and describing statues," and brought home with them a few busts.

The disposition of large collections of statuary and busts and bas-reliefs was a new problem to the English architect. It was realized that stuccoed walls, broadly treated, were the most suitable background. Statues were placed in niches in living-rooms, or on pedestals in halls and galleries; enriched treatment of the surrounding walls was considered out of place, but bas-reliefs after classical originals were often set high up on the walls above the statuary. The arrangement of a room recommended by Gilpin is that bas-reliefs should be put in plain square panels and affixed to the wall, the busts standing on brackets between them or in recesses, the statues occupying the front. Nothing more suitable than a niche could have been devised for the architectural setting and reception of statues, the object being framed in and thrown into strong relief by shadow. Niches, we are told, "must be contrived to set off the objects they contain to the best advantage, and therefore no ornaments should ever be introduced within them as is sometimes injudiciously practised, for they would serve to confuse the outline of the statue or group. It is even wrong to continue an impost

within the niche."* The effect of a baroque treatment of the head of niches may be seen in the hall at Hagley, where Italian *stuccatore* were at work.

The Holkam collection was a matter of years; for William Kent was purchasing pictures or sculpture in Rome for Coke as early as 1717, and the slow accumulation of statues, tables of mosaic and marble, and plaster casts continued until Coke's death in 1759. This collection is displayed to full advantage both in the hall and the well-lighted sculpture gallery, where the wall-surfaces, except for cornice and dado, are quite plain. In the hall, statues are set in niches, but panels are also let into the walls, and the whole, with its

stately range of fluted columns of purple and white variegated alabaster, the splendour of its varied ornaments, in Robert Brettingham's words, produces "an effect that perfectly corresponds with our ideas of Vitruvian magnificency."

Among rooms in which statuary within niches dominates the decorative scheme is the Cupola, or Cube Room, in Kensington Palace, where the six gilt lead statues contrast effectively with the white marble niches in which they stand. The surrounding wainscot is painted a light olive green; above these niches are small, rectangular niches in which formerly stood busts of Roman poets. The white marble door cases, with pillars of the Ionic order, and entablature surmounted by busts, add to the monumental appearance of this essay in Italian magnificence at small cost. The ceiling, domed and painted blue and gold, was begun in the spring of 1722, and the walls decorated in 1725. "It is not to be denied," writes Mr. Ernest Law, "that, viewed as a whole, there is a considerable grandeur and stateliness, and a certain degree of fine proportion about this highly-emblazoned room,"† and the decora-



THE CUPOLA ROOM, KENSINGTON PALACE.

tions, painted in relief and heightened with gold, corresponded with the character of the "general style of that period, which aimed at an appearance of splendour at a small expense."‡

The acquisition of sculpture continued to be one of the great interests of Englishmen of the leisured classes until the closing years of the eighteenth century, and the number of "capital" collections was noticeably greater during the activity of Robert Adam. The hall, the gallery, and the dining-room were still appropriated to display statues in niches, while the space above was treated, as before, with panels filled with classic compositions, or with light arabesque ornament. Among such rooms is the banqueting or statuary room at Croome Court (for which a drawing by Adam exists, dated 1763), where the statues occupy the niches, but the panel over the chimney-piece and painted bas-reliefs in other

* "Architectural Publication Society's Dictionary," *sub voc.* "Niche."

† "Kensington Palace."

‡ Pyne's "Royal Residences" (1819), p. 21.



Plate IV.

March 1923.

A NICHE AT GODMERSHAM.



THE DINING-ROOM, LANSDOWNE HOUSE.

parts of the same room were intended as temporary substitutes for stucco panels which have never been set up. At Syon House, also, the dining-room has statues in niches on either side of the chimneypiece and long monochrome panels above them; at Lansdowne House the "eating-room of great dimensions" * has similar wall treatment of niches containing statuary and low relief panels above filled with arabesques. It has been suggested that Adam was, in these early interiors, "hampered by the enthusiasm of the period for the statues of antiquity," and that he soon realized the unsuitableness of this scheme of decoration for an English interior, and while he considered that the dining-room in particular should be in stucco, turned to other and more characteristic forms of decoration.† But it should be remembered that the great collections, always few in number, were already adequately housed, and that, on the eve of the French revolution, the first fervour of collecting statuary was over. Gavin Hamilton, writing in 1786, admits that when he sent certain statues to England, "all Europe were fond of collecting and the price, in consequence, ran high; at present there is not one purchaser in England and money is scarce." At the beginning of the nineteenth century the "possession of a sculpture gallery ceased to be *bon ton*."‡

* It is 47 feet by 24 feet in width.

† A. Bolton, "The Architecture and Decoration of Robert Adam and Sir John Soane" (1920), p. 12.

‡ Michaelis, "Ancient Marbles in Great Britain," p. 3.

But though the creation of new collections received a check, the great galleries of the eighteenth century remain, in the main, undisturbed, and at the first view of such a collection as that at Wilton, it is still a matter of wonder how "Italy can be so inexhaustible a fund of ancient statues. Besides this peopling all the palaces of that country, there is not a cabinet in Europe which is not more or less inhabited by them. All come from Italy." *

The disposing of busts, either standing on pedestals, or placed upon trusses or within recesses, was a simpler decorative problem. Busts within lunettes appear in the staircase at Coleshill, and at the Duke of Monmouth's house in Soho, in the chimney-breast of the principal room on the first floor there was, within a wreath of oak leaves, "a circular recess which evidently had been designed for the reception of a bust." † Such a use of busts was, however, not usual until the general vogue for stuccoed walls during the Palladian period. Kent, who in his will bequeathes a number of "Bustos" with or without "terms" to his friends, made a feature of their use at Houghton, Ditchley, and Holkham. In the hall at Ditchley busts decorate the walls, while above them, and high up on the walls, are set casts in bas-relief from originals in the museum at Florence.

M. JOURDAIN.

* "Observations on the Western Parts of England" (1798), p. 102.

† J. T. Smith, "Nollekins and his Times" (ed. Gosse), p. 54.



SEO D'URGUEL.

Random Idylls : Pilgrims of St. Anthony.

SEO D'URGUEL is a memory of great heat—stony arcaded streets in oppressive shadow, white splashes of sunlight down the fronts of houses in narrow ways, with here and there the shimmer of twisted iron balconies jutting from the cliff face of masonry, eaved menacingly. Behind the balconies open windows half reveal the gloom of rooms, veiled by great sheets against the sunshine, whence peer old faces wrapped in handkerchiefs, or a few thin flowers stir drily in the air, or the bronzed leaves of a vine. At corners doze in chairs a couple of soldiers, in white uniform and red cap. A rare figure slinks by in the obscurity of a deep-arched footway, and only the loaded ass walks in the sunshine, whisking his ears. Outside the town are ranked the arid red hills, where a few olives trace a wavering shade. Farther away, to the south-east, rises the great ridge of the sierra, blank, scarred, and blue-shadowed in the afternoon haze. Here we first tasted the Spanish summer sun, a heat which drives men drowsily like flies to drink in the warm darkness of shuttered cafés. And we had little zest for our meals in the long dining-room of the inn, which was all a mist of green light, where the sun-dried garden is barred out by the horizontal lattice of shutters. Here pink paper mops stand in every corner, and as a ritual before eating the diner waves one about to drive away the flies.

And so it fell that an hour before dawn we were roused by the town-watchman in blue smock, carrying a pike, and still drowned in sleep took our places on the motor-diligence waiting in the inn yard, to drive to Calaf, sixty miles away, where is the railway station nearest to Seo. At first, a blessed change, it was quite cold as we sped along in the slowly dying darkness of the night. The head-lamps illuminate the road and exaggerate the gloom and emptiness of the world beyond. All the time we seem to be rushing into nothingness, with but the meagre fence of an occasional marking stone. Now and then a cart or a wayfarer passes us by, white as a miller in the glare of our headlights. And beyond the roadway, half seen and half imagined, gorge and stony torrent bed, flat shadowed meadows and misty far peaks go racing by. Two moments stand particularly out—once as we swept round a curve in the road and I looked back and saw, hung above a deeply shadowed cliff, the slender moon, with Venus under, almost twinkling in the brilliance of her green light; and a second time when, set high up

against a dark and lonely hill, there was a little town shining with lamps. And now it grew quietly lighter, and crag and gorge were left behind and we came to the river Segre, running a narrow ribbon in its wide bed of stones. And beyond, the broad hedgeless road ran on over a barren heathland. Here were no early morning mists, or dewy cobwebs, but all was as dry as late afternoon. A vast clay-bed it seemed, parched for a thousand years, with a scanty pox of scrubby grass clinging to it here and there, and a few olives paddling in the deep courses of summer-dried brooks. A flock of dingy sheep, with trim, tanned goats, huddled out of our way, led by a herdsman with a bright blue mantle (the arid morn had parched his Doric lay), and the rare passing carts, which had been white under our head-lamps an hour before, now revealed their jolly trappings, red and orange tassels against the flies, and neat fenced sides, and cord-hung bellies, the white hoods pleasantly strapped in black leather.

And in due course we came to rest under the acacias in Calaf, and, having drunk our coffee at the inn, where thick blinds and shutters cut the day in half—outside a fiery pavement and hard shadows, and within faded red walls and a gauze-wrapped chandelier and a man eating at a table in the twilight—we set out in a four-wheeled railway carriage on our pilgrimage to St. Anthony of Monserrat, and about noon reached the sun-baked desolation of the railway station at Monistrol. Half an hour away across the valley lay the town itself, its rocky river-bed now half stolen for gardens, its great bridge telling of spring floods, its houses crowding along the river, with white walls and blue-distempered loggias and sun-curtains ruffling in the hot wind which had now begun to blow. And over all stood up the heights of Monserrat, jagged in the mist of the morning heat.

So we ate in the inn, and later climbed up by a path among the conglomerate rocks, where olives grew and blackberries, and scanty-scented lavender, and now and then a green-leaved fig-tree, and vines prospering on stony beaches. And at long last we came to the monastery, where no quiet-footed brother welcomed us to primitive mountain hospitality, but in a great hostel with tiled floors a uniformed porter handed us out our bed-linen over a counter, and we climbed up to our white-washed rooms that looked over the steep piazza and all the land lying like a grey sea under the Mons Serratus.

W.



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6 Duke Street, London.

Erected for the Clerical, Medical, and General Life Assurance Society
by W. Curtis Green.

NO. 6 DUKE STREET has been erected from the designs of Mr. W. Curtis Green for the Clerical, Medical, and General Life Assurance Society. The greater part of the building will be let off, the ground floor and mezzanine gallery to an art dealer, and the floors above as offices.

The building is of fire-resisting construction. The front is built of Portland stone, and the back is faced with glazed brick. The internal joinery is of English walnut throughout, and a certain amount of gilding is applied

to the woodwork in the ground floor and gallery. The design of the exterior is extremely simple and reticent. The pairing of the mezzanine and first-floor windows is happy, and the fat architraves round the windows give them an importance which saves them from meanness or monotony. The design owes an enormous amount to the delicate ironwork to the first-floor windows, which contains exactly the right note of simple elegance. There is an English breadth in the handling of No. 6 Duke Street which is entirely satisfactory.



THE GROUND FLOOR, 6 DUKE STREET.

6 DUKE STREET, LONDON.

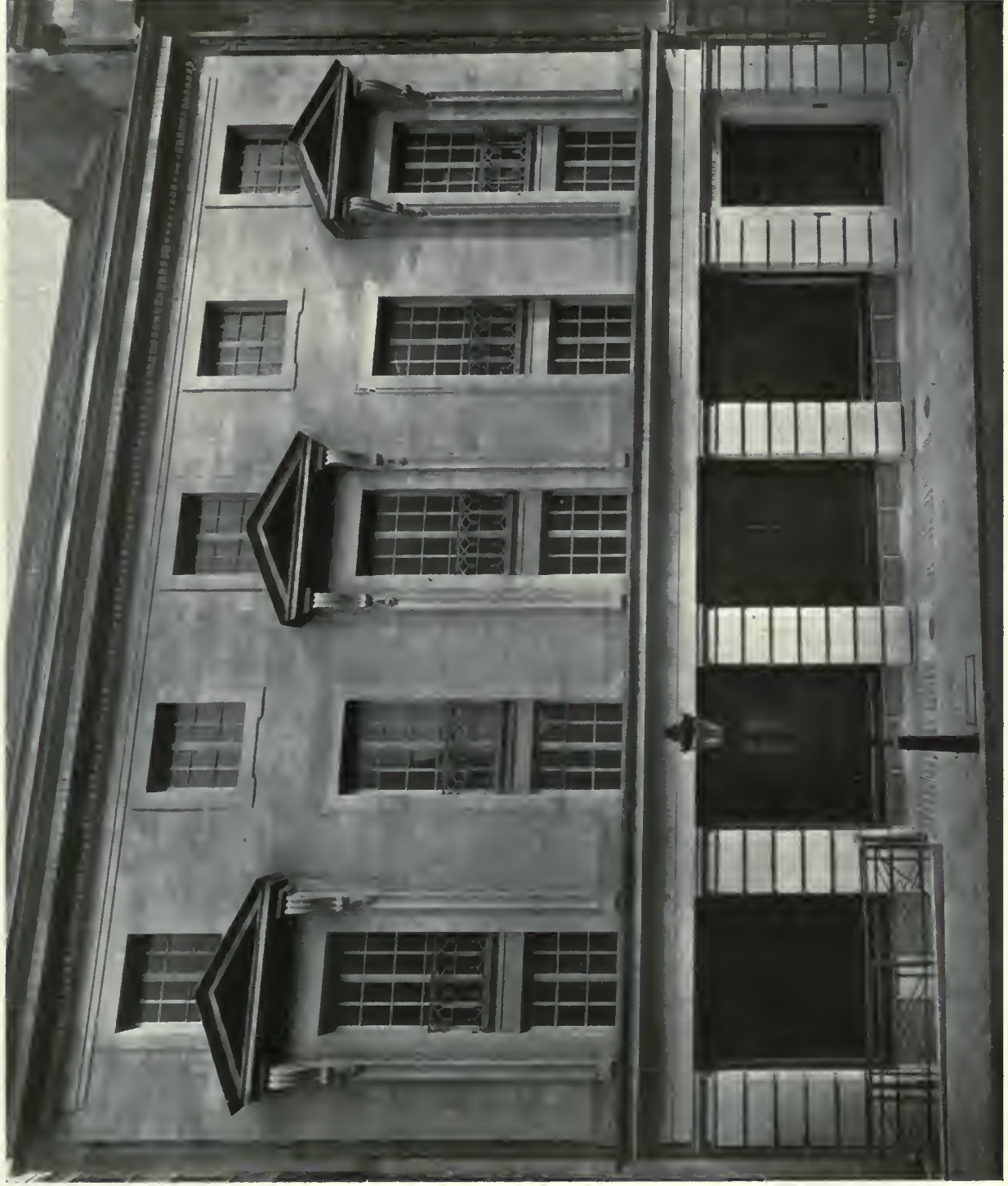


Plate V.

A. GENERAL VIEW OF THE FAÇADE.
W. Curtis Green, Architect.

March 1923.

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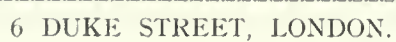


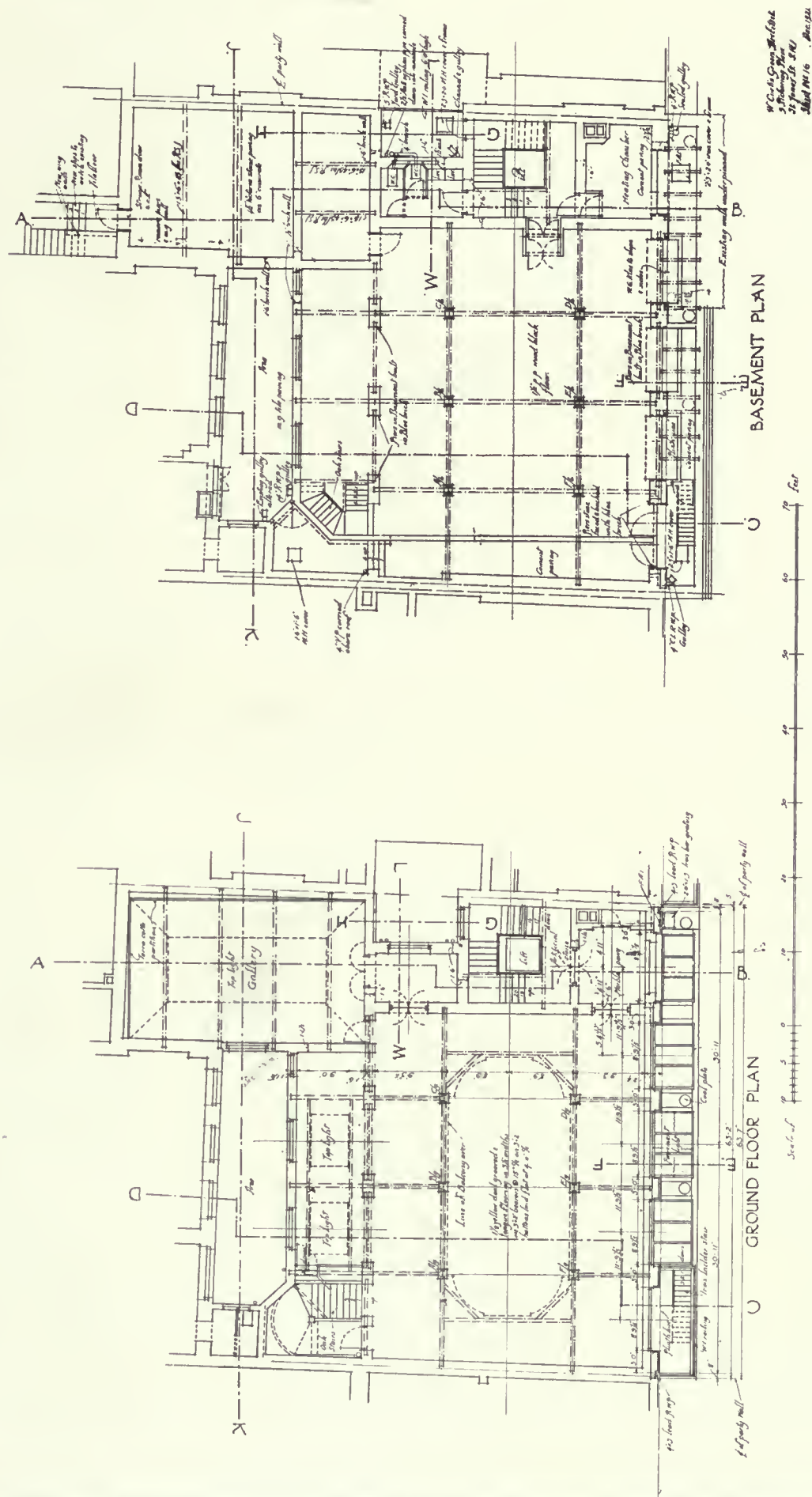
The Entrance.



The Hall.

6 DUKE STREET, LONDON: EXTERIOR AND INTERIOR VIEWS OF THE ENTRANCE.





Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

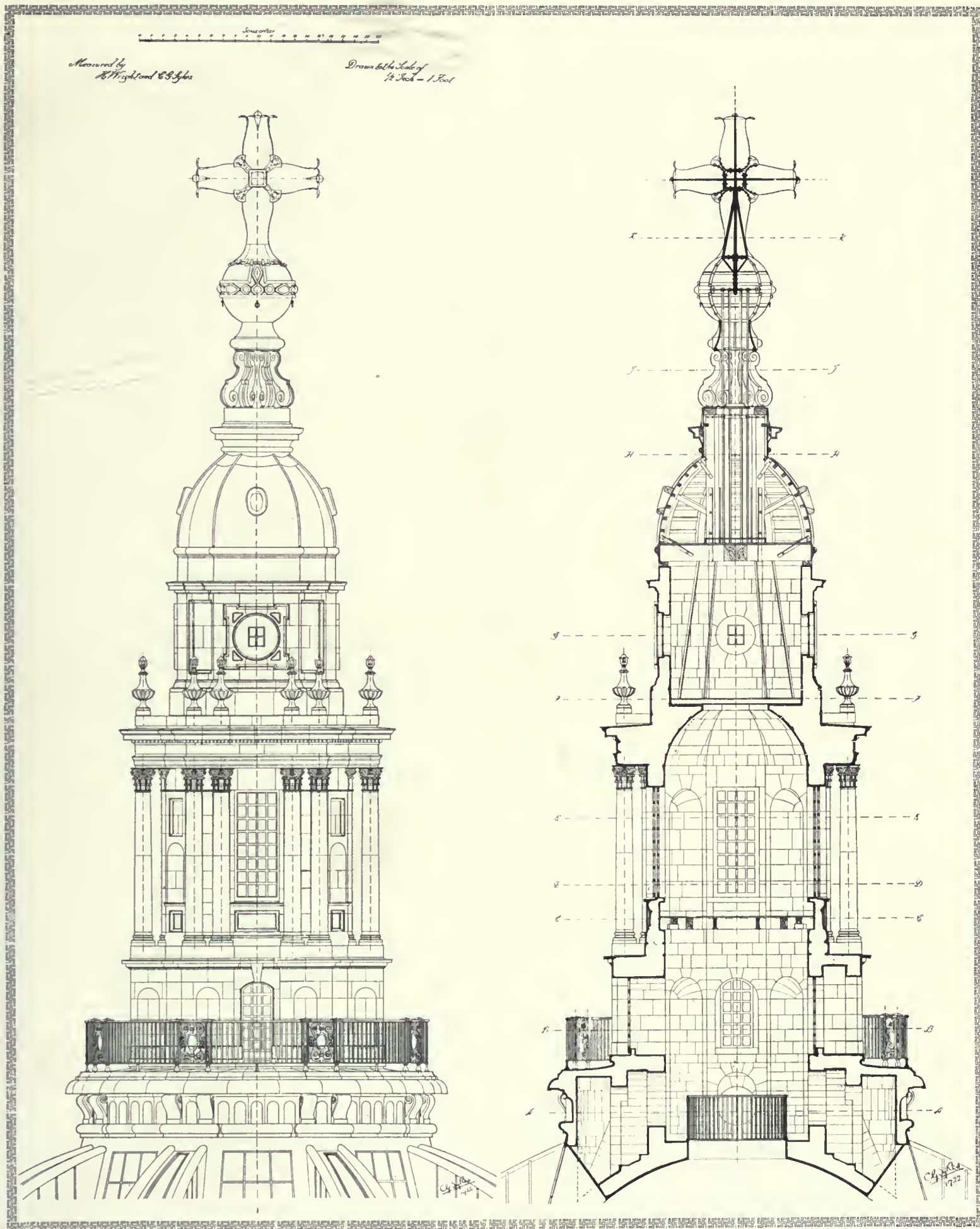
The Lantern of St. Paul's Cathedral.



Photo: W. A. Mansell.

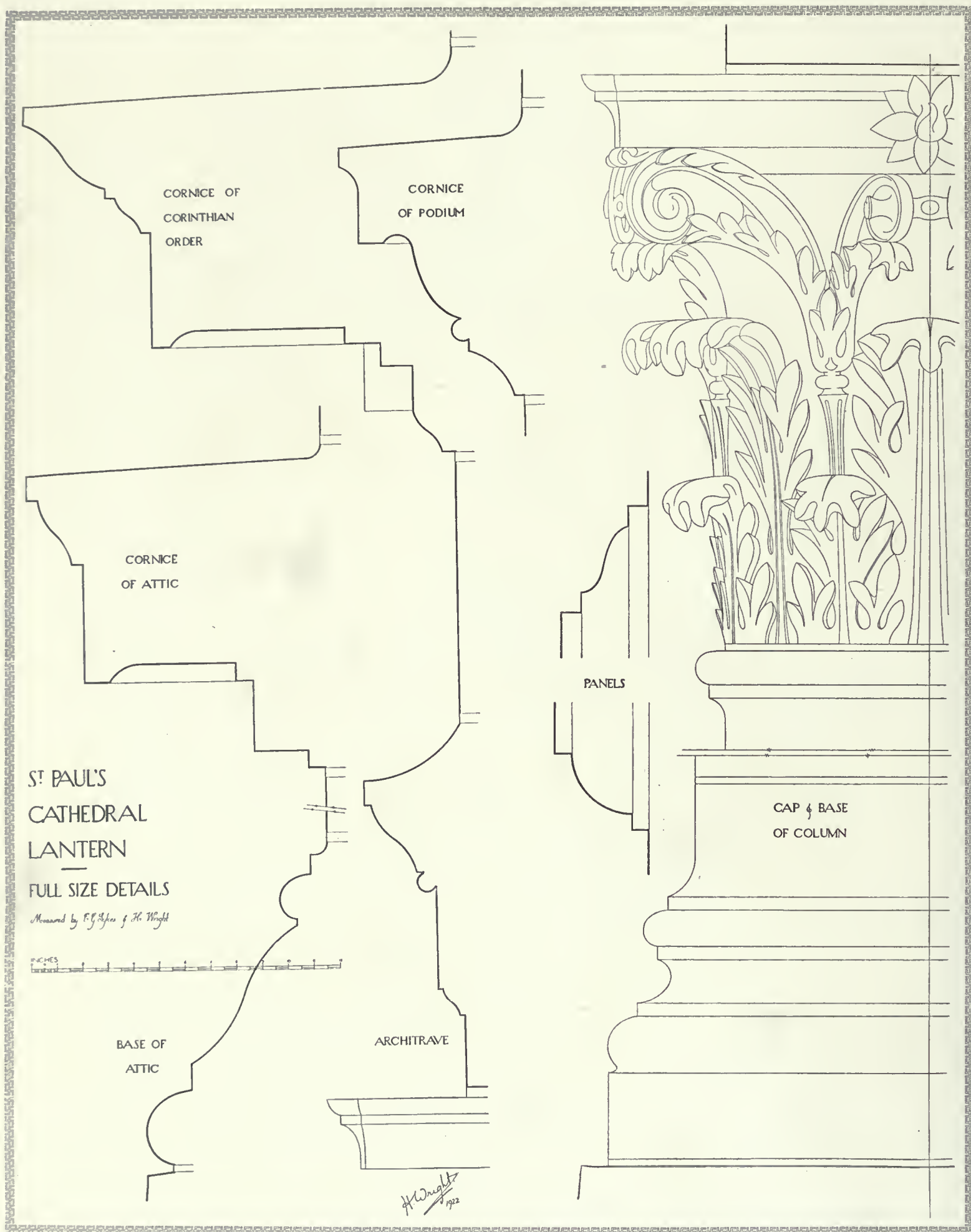
THE LANTERN OF ST. PAUL'S.

This is the first time in the history of St. Paul's that the lantern has actually been measured by hand. That it has been so measured is due to the enterprise of Mr. H. Wright and Mr. C. G. Sykes, who, finding the lantern under repair and scaffolding up, took the opportunity to gain the necessary permission, clambered up the lantern, and made the notes for the drawings illustrated on the following pages.

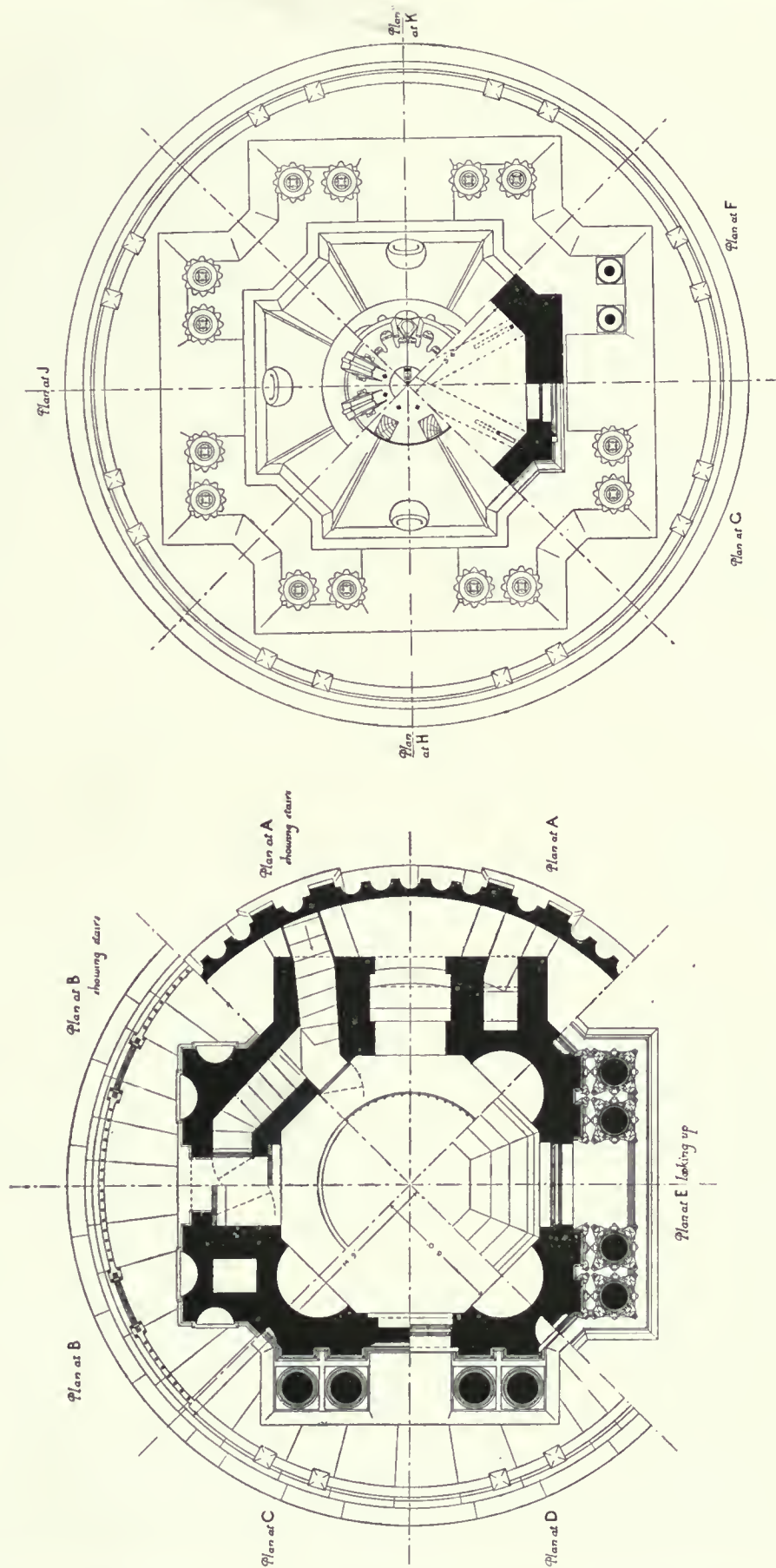


ELEVATION AND SECTION OF THE LANTERN.

Measured and Drawn by H. Wright and C. G. Sykes.



DETAILS OF THE LANTERN OF ST. PAUL'S CATHEDRAL.



Measured by G. Sykes & H. Wright

PLANS OF THE LANTERN.
Measured and Drawn by H. Wright and G. G. Sykes.

Exhibitions.

AN EXHIBITION OF SCULPTURE BY DEGAS: THE LEICESTER GALLERIES.—Very few people ever knew that Degas modelled in the round; but his small statuettes of horses and dancing girls are amongst the highest achievements of his art. They are all studies, as were his drawings of the same subjects, done over and over again—each creation showing some new aspect, some new hint of beauty in an object which he had drawn a hundred times before. The artistic life of Degas is a lesson to every artist and to every human being. He took a subject such as the ballet girl, and never grew tired of it. The more he studied it, the more various it became. He discovered that he could spend his life expressing its beauties, yet never exhaust them. They became more subtle only as he progressed, and he more exquisite in their interpretation.

BUSINESS EFFICIENCY.—Capable men of business in England are chary of systems and processes that set out to be models of efficiency. They realize clearly that much more important than having systems that will save men half their time is having men who will save themselves half their time. True efficiency lies not in efficient systems, but in efficient people. A man who can make up his mind coolly and clearly without unnecessary hesitation saves more time in the day and more money than all the patent labour-, time- and money-saving devices that were ever invented.

There is a favourite business advertisement which shows an open drawer in a desk, with a heap of untidy papers lying inside, and then the same drawer with Spifkins' patent filing system installed, showing perfection of order in place of chaos. This is good in its way; it is better undoubtedly to have a quick method of filing papers than to have none; but it is much more important to have a man who can keep his drawer tidy than to have a method of filing papers. A filing system is better than an untidy drawer, but that is because an untidy drawer is bad, not because a filing system is good. To argue that the owner of the untidy drawer will become tidy because he installs a filing system is manifestly irrational.

System, nevertheless, is necessary even to the most efficient-minded of men, and with system the Business Efficiency Exhibition will provide you. You can buy every kind of machine for saving labour, money and mistakes; in fact, the whole process appears so simple, so perfect, that one wonders whether mere human beings are essential in the scheme of things.

Some of the most startling apparatus are American; indeed, the Americans have a genius for efficiency which is marvellous. The American cultivates efficiency like a rare plant; he is vain and self-conscious about it. He regards it objectively as something you can put on or take off like a magic cloak. Efficiency is not an American quality, it is an American ideal. It is a slogan. If the Americans underwent a French Revolution they would all shout in chorus, "Liberty, Equality, Fraternity and Efficiency."

English efficiency, on the other hand, consists rather in the actual character of the English mind. On the surface it is not so thorough, because it functions unconsciously and instinctively, but for that reason it is more far-reaching in its effects because more fundamental. Efficiency in English people generally takes the form of simplicity and directness of thought, straightforwardness of action, a general capacity to grasp a situation and to fashion events in the simplest and easiest way. It also shows itself in a certain brusque English impatience of windbags and tub-thumpers—the dislike of people who talk but do not act. English people, therefore, are inclined to despise systems, especially new ones.

For this reason an exhibition like this Business Efficiency Exhibition, where the best of what the world has done in the way of systems is displayed, has a good deal of value. It enables business men to see at a glance whether the newest machinery of business is going to aid them or not. But to those who are not business men (and I do not suppose that many pure business men read this review) the interesting point in this Exhibition is the fact that it deals with modern business. Whether we

like it or not, we are all closely interested in modern business, because it plays a vastly important part in modern life. And the question above all others that we desire to put, and for which we desire to find an authoritative answer, is whether business is honest. We do not greatly care that English business largely controls modern politics, or that English commercial enterprise extends across the continents of the world and thrives above its rivals in other countries. What we are concerned about is whether this great power which represents so much of English life and thought is sound at the core, stands for definite principles, and represents the same honourable and sporting spirit of which we are proud in other branches of life.

Until a few years ago—practically speaking, until the war—cultured people considered that business was, on the whole, a dirty game. At one time no gentleman went in for business. But to-day the feeling of the whole community has altered. That a man should have been to the 'Varsity and to a good Public School is recognized to-day as a definite business asset, whereas a few years ago for a man to mention that he had been to Oxford would disqualify him for any business post at once. But an Oxford man did not go into business then; he went into one of the professions, the difference being that the public look upon the professions as honest. Only professional men regard the professions as dirty.

This migration into business of the public school classes is having, and undoubtedly will have, an enormous effect upon business life. But the public school classes have no monopoly of honesty or virtue. If business be not honest to-day, it never has been and never will be. The question is, Is business, taken as a whole in all its meanings, an honourable or a dishonourable pursuit?

Thousands of people are asking this question, but the answer is difficult to find. The only people who can answer it are the business men themselves—not only the heads of businesses, but the underlings, the clerks and typists and managers and office boys (for they see as much of the inner workings as anybody).

No doubt various people would answer this question in various ways. Old-established firms would consider the mere suspicion implied in a question an insult to their reputation. The heads of the publicists would buzz with phrases suggestive of business integrity and public service. That is the trouble. You cannot prove honour in business. Only by long service and by long and honourable endeavour can a firm win a general reputation for honour—a reputation which is worth more commercially than a million pounds spent in publicity work.

One would like to know, however, what is the opinion of business men themselves in regard to honesty in business. Do they practise it, and do they consider that it is important?

One's own opinion is that the day of Bounderby and his like has gone; that the heads of firms realize that a vigorous and prosperous business depends entirely and without reservation on hard and happy work and on honest dealing with other men; that a business firm is, in fact, a large family, the success of which depends not upon the slave-driving faculties of those in command, but upon the whole-hearted co-operation and enthusiasm of each individual member.

THE ARCHITECTURE CLUB EXHIBITION.—This Exhibition opens at Grosvenor House on March 5. We take this opportunity to wish it the success it deserves, and to remind our readers, especially those of them who are not architects, that architectural exhibitions are rare, and that it is wise to visit them "now, while it is called to-day." The Architecture Club Exhibition is certain to contain the best of contemporary British Architecture, because among its members are counted the most famous living architects. It will be interesting also to see what reception this exhibition obtains from the lay Press, for the Architecture Club is composed of many distinguished members of the Press. A critique of this Exhibition will appear in the April issue of THE ARCHITECTURAL REVIEW.

H. DE C.

Correspondence.

The Decorations for the London County Hall.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Our County Hall is generally conceded to be a fine, dignified building, calculated to appeal to and stimulate the civic pride of Englishmen in general, and Londoners in particular.

Outside the little ring of art-anarchists and revolutionaries who are, for the time being, "bossing" art matters in this country, can a similar meed of admiration be frankly accorded to the new decorations for that building as illustrated in your last issue?

Do they represent to the sane and healthy Englishman a reflection of twentieth-century life and types and costumes duly adapted to meet the exigencies of decorative mural art?

I say, no. And I am quite certain that the bulk of your readers and an overwhelming majority of those who are paying for the County Hall will agree with me, if they use their own judgment, freed from the effects of the pretentious gas which has pervaded art writing for so many years, and is the mere propaganda of a clique more concerned with social upheaval than with Fine Art.

With barely an exception the lunettes in question might be illustrations of life in the garden of some foreign lunatic asylum.

In a sham garb of primitiveness we are regaled with decadent twentieth-century art-students, narrow of shoulder, fat of hips, cutlet-whiskered, intended to typify British working-men on holiday, but representing the usual pro-everything-but-English highbrow communist.

The children and women are clothed and modelled in exotic Johnian conventions and adaptations. Their eyes and eyebrows have his patent Assyrian slant, and their hair is, of course, bedded or treated in primitive Tuscan style. Posturing to match.

It must be admitted that the composition in these lunettes is good, and that here and there is a sensitiveness to the beauties of nature which is alien to the practice of this alien school. It is the work of clever people, misled by foreign anarchistic influences, whose gods in art have generally been certified lunatics or miserable incompetents. The Town Hall of the world's metropolis is not the place for the works under consideration, their location should be whence they emanate and where (at present) they are admired by those who produce them, viz., at the Slade School, the New English Art Club, etc., etc. The Contemporary Art Society should build its own gallery (employing a Futurist, Vorticist or Dadaist architect) in which to house the purchases for and gifts to the National Gallery of British Art, which are so bitterly resented by the recipients—the discriminating public. Let not the County Hall, like the Tate, the Prix de Rome, and many official posts, become yet another tool of an unpopular and unhealthy little clique in art.

FRANK L. EMANUEL.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I am very pleased that you have thought fit to reproduce in your review the designs made by students of certain schools for the London County Hall. I can only hope that the experiment of the County Council will lead to much more important results. To-day no encouragement is given to decorative painting, and to be allowed to decorate a space for nothing, and not to be told to remove it is counted a success. People often complain that decoration is a lost art; there is certainly a fear that it may become so, but it will not be the fault of the artists, but due to lack of proper patronage. Michael Angelo would certainly have come to nothing as a decorator if he had not found an insistent patron. The magnificent decorations of Italy were due as much to the desire of the patrons to have them as to the artists who actually produced them. We painters only ask that you architects will come to our help and instruct us in much that we do not know, and will, in fact, work with us. The result of an interesting experiment was to be seen at the recent exhibition at Burlington House, where an idea for the decoration of a room has been carried out by Mr. A. C. Blunt, the decorator,

working together with Mr. A. S. G. Butler, the architect, and Mr. P. Connard, the painter. Let us hope that they will be given a chance of decorating many rooms.

Before we can be entirely trusted we must be allowed many experiments, but the experiments themselves will be of some interest until they are removed for something better. I can say with some confidence that the painters are here, they only ask your help and a reasonable wage.

I am, sir, yours faithfully,
The Slade School,
University College, London.

HENRY TONKS.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—May I draw your attention to a slight error in the description of the paintings (done by the students here for the County Hall) which were reproduced in your last number? They are described as being done "from Cartoons by Mr. Weaver Hawkins and Mr. Norman Howard." This is not quite correct in that it gives the idea that those artists were alone responsible for the designs and any other students engaged were busy in a purely executive sense under their direction. As a matter of fact, the panels in question were done by a group of students (Cubitt Bevis, Phillis Walton, Weaver Hawkins, Norman Howard, Frank Medworth, Dorothy Scammell, and Laura Thomas), and although some did a much larger share of the work than others they all collaborated, not only in the execution of the works, but in their design. The attempt was a little to let the job do itself, and to use suggestions from any quarter if they seemed to meet the occasion. This kind of team work is, I believe, not uncommon in architects' offices, but it is usually regarded as frightful and impossible as applied to painters. I quite agree that it has its difficulties, but I fancy it is most feasible in the best periods of art.

I think it of great importance that some attempt should be made to revive decorative painting in England. As regards this policy of employing art students in the decoration of public buildings, there is a considerable body of students who have at least this advantage over the average painter of mature years that they are free from the realistic bias which is almost sure to make so many of the latter thoroughly bad decorators. On the other hand, except for an occasional artist of exceptional powers who has had the advantage of quite unusual experience, one cannot count on students possessing the many-sided competence called for in important decorative work. They are usually strong in some of the elements of a complex craft, but weak in others. Were it not for the human difficulties which beset attempts at collaboration one could imagine them supplying one another's deficiencies.

They would work admirably under a master in whom they had even decent confidence. I could wish for no better fate than to have certain of my own students to help me in a job and, I believe, Mr. Charles Sims, more fortunate, has actually used his students. But this applies to the very best class of students only, who understand the methods and mental approach of the painter with whom they collaborate. An imitative painter of the old type trained simply in a life class would not, I fancy, be of much use as an assistant. You cannot even trace a drawing unless you see the intention of every choice of angle.

I have no sympathy with the employment of students for such work on the ground of their being cheap, and, indeed, in frankness I must admit that while I have joined with enthusiasm in this experiment as the first step towards a much-needed revival of which, if it be but well directed, I have the highest hopes, yet I have no desire to see it indefinitely extended on the basis of getting paintings done without paying the painter a living wage.

There was, perhaps, a logical objection even to this experiment on such grounds. Only there always *are* objections to action of any kind. What said Samuel Butler?—"I make a point of swallowing a few gnats every day lest, straining at them, I should come in time to swallow camels."

Yours very truly,
Westminster School of Art,
Vincent Square, S.W.1.

WALTER BAYES.

Recent Books.

A Great Collection on Decorative Art.

The J. Starkie Gardner Collection of Drawings, Etchings, Rubbings, Photographs, Woodcuts, Prints, MS. Notes, etc., on the History of Decorative Art. Now on Exhibition at the premises of Bromhead, Cutts & Co., Ltd., 18 Cork Street, London, W. 1.



ROMAN DECORATION OF ARTICLES IN EVERY-DAY USE.

The twenty portfolios containing this work show the evidence of a great lover of art, craft, geology, and Nature—the work of one who has obviously sought far and wide for examples, either in drawings, etchings, rubbings, photographs, woodcuts, or prints of decorative art in all its forms from earliest times.

A designer of fine taste and a draughtsman of great ability, Mr. Starkie Gardner has added a large number of sketches made by himself of all objects which attracted his appreciation by their decorative merit. The collection is systematically arranged in order of period from the earliest days to present times; there is no collection on quite the same lines or of anything like the same fullness. It is essentially a working one for the art student or craftsman, and as such should find a permanent home in a public museum.

The individuality imparted to the contents of each portfolio is the result of many years' active experience in every branch of decorative art. Our illustrations are taken at random from the collection. They show examples of ancient sculptured stone, bronze, and carved wood, and are evidence of the practical skill and art of ancient craftsmen. One may pass from the study of such examples to the more recent period of Queen Elizabeth. Here one finds that the portfolio contains 670 drawings by Mr. Starkie Gardner, and upwards of 3,000 other illustrations. For the Queen Anne period we have 317 original drawings and 1,831 other illustrations of subjects all more or less familiar to the modern student. The reign of George III produced many very attractive and interesting examples of architecture and metalwork, and Mr. Starkie Gardner has no fewer than 955 drawings of examples of that date. But this vast amount of industry is surpassed in the Roman Celtic and Anglo-Saxon period, where 2,087 sketches and 4,068 illustrations are included in one portfolio. It may safely be said that no collection like it could again be formed by any one man, and it would be a matter for considerable regret if such valuable material, for the students of the future as well as the present, should, like so many of our art treasures, leave this land for a country where it would be accepted and greatly appreciated. One may add that very many of the original drawings in this collection, especially those of architectural details and metalwork, are perfect in their finish and detail of design.

The illustration on page 105 shows a statue of St. Roch carved in wood in the early years of the sixteenth century; about 4 ft. high. A cap is worn, and the hair plaited in ringlets falls on the shoulders. On the same plate is St. George, bareheaded, but in complete plate-armour of the fourteenth or fifteenth century, standing on a dragon in the mouth of which his spear is planted.

The carving below represents the miracle of converting water into wine. Six vases are in the foreground, of classic shape—a man with a staff, apparently in authority, is giving directions; another bears on his shoulder a large leathern bottle from which he is filling the vases, while a youth is bringing a two-handled fictile jar.

The small group opposite comprises a sandal over a bare foot of colossal size. Next to it is a Roman boot, reaching to the ankles, where it is embossed with the lion spoils, the head and pelt; the rest with scrolled flowers and foliage and the Greek honeysuckle. The Roman lamp with a serpent handle is unusual; found at Baja, Naples. The bronze basin with pearly edge and winged busts is of Greek design and is now in France, together with the curious bow and quiver, a Dacian trophy of bronze.

The oldest works of art in the British Isles appear to be the sculptured stone crosses occasionally met with on roadsides, and of great antiquity. Some of these may be of Celtic origin, others



THE FILLING OF THE WATER-POTS AT THE MIRACLE OF CANA.

An Early Christian Carving of great beauty.

From the Starkie Gardner Collection of Photographs, etc., on the History of Decorative Art.



FRENCH WOODEN CARVINGS OF ST. ROCH AND ST. GEORGE.

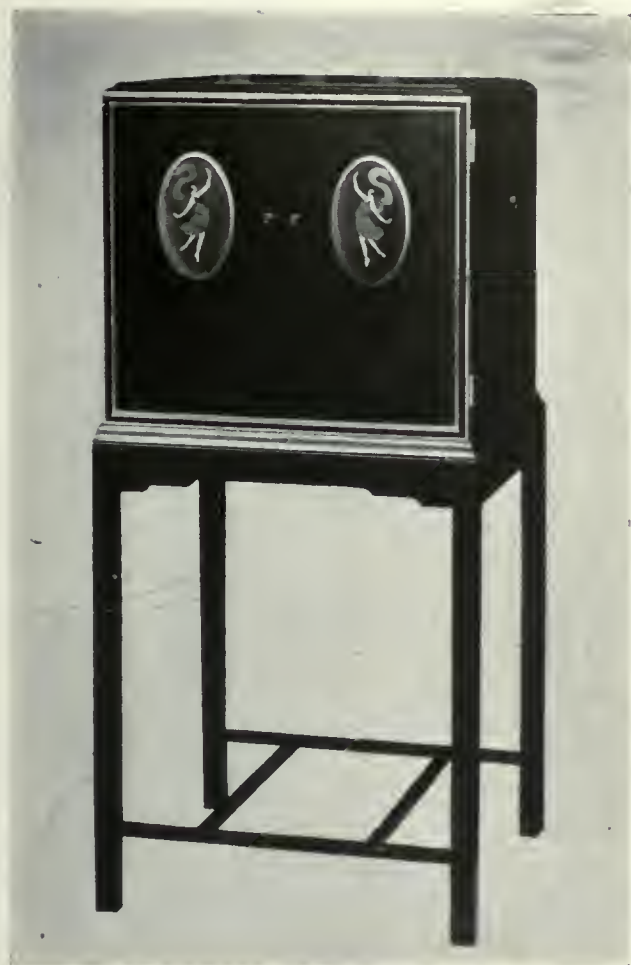
The figure of St. Roch belongs to the beginning of the 16th, and St. George to the end of the 15th century.

From the Starkie Gardner Collection of Drawings, Photographs, etc., on the History of Decorative Art.



A CELTIC CROSS.

From the Starkie Gardner Collection of Drawings, etc., on the History of Decorative Art.



AN ÆOLIAN VOCALION CABINET.

Designed by W. J. Palmer-Jones.

From "The Architects' Journal."

are Roman. The Celtic are the most effusively decorated. Perhaps the finest Celtic cross remaining is that illustrated on page 106. The stone, on the face of which this is carved, is shaped to the outline of a truncated obelisk, the cross reaching to the margin in each direction. In the centre are five circles, the larger at the intersection of the arms having a few scrolls in relief to represent water. Four lesser moulded circles are now empty, the fillings having possibly been of valuable marble or of bronze. The arms of the cross are carved as a chequer, reminiscent of the Greek key. Sculpture much coarser, and possibly a somewhat later addition, carved on the stone on each side of the cross, represents a deer reposing. The rest of the face of the cross itself is most elaborately carved in prehistoric Celtic fashion, like ropes intertwining, in a most involved and impossible manner. All this work, however, is evolved in a most skilful way, wholly unsurpassed. The vacant spaces below the arms are filled, on the right side by two panels one above the other, the upper of which has two serpentine bodies intertwined, each with a single limb, slender and bent double; below these are two sea-horses also intertwined. The opposite side is decorated with a large repeating scroll curiously comprising the fore and hind legs of quadrupeds, like those of the kangaroo, and a swan-like head with open beak.

A. LE GENDRE.

NOTE.—This Collection is for sale, and is at the moment on exhibition at the premises of Bromhead, Cutts & Co., Ltd., 18 Cork Street, London. It is hoped that some public body will acquire the collection, and we understand that Messrs. Bromhead, Cutts & Co. are glad to show visitors the portfolios.

Modern English Furniture.

The two illustrations on this page are taken from an article on Modern Furniture, by Joseph Armitage, in a recent issue of "The Architects' Journal." Like all craftsmen, Mr. Armitage deplores the machine and the factory, but thinks they have come to stay; and in more enlightened hands, he considers, many of their evils would die. "On the whole, I think I would admit machinery to Utopia, but I would put the best and most enlightened men that could be found in charge of it."

"Perhaps the first serious attempt to supply sound modern furniture," he goes on, "was that made by Kenton & Co. The company included Professor Lethaby, the late Ernest Gimson, Sidney and Ernest Barnsley, Sir Reginald Blomfield, Gerald Horsley, and, I think, one or two others, all then young architects. Although the venture was not a success commercially, and was short lived, it is to the first three of these men and their disciples that we owe most of our best furniture. The influence of Professor Lethaby cannot be estimated. The late Ernest Gimson and Messrs. Sidney and Ernest Barnsley settled in Gloucestershire, and Gimson eventually established the workshop at Daneway House, where most of the furniture he designed was made under ideal conditions. He produced a lot of work, and a monograph on it is now being written and fully illustrated by photographs. Until that appears it is difficult to convey any idea of the strength,



WRITING DESK OF CUBA MAHOGANY VENEER, WITH EBONY AND HOLLY INLAID LINES.

Designed by Ernest Gimson.

From "The Architects' Journal."

delicacy and charm of the work he produced to those who have only seen it in single pieces. He and Mr. Sidney Barnsley have certainly produced a higher quality of furniture, both in design and workmanship, than has been produced in either Europe or America during the past one hundred years, and it is modern in every real sense of the word. English furniture owes a great deal to them, perhaps most of all for their sound and sufficient workmanship, for 'workmanship' can be redundant, or be applied to wrong purposes.

"Both have worked chiefly in English woods, of which there is a remarkable range not easily obtainable as timber. As in the case of many other building materials, conditions of transport and sale make it easier to supply imported materials—and the native material is starved out.

"These workers and others have shown us how to use the wood and treat the surface so that the full beauty of the grain is brought out. Much good wood has been spoilt and bad wood camouflaged by stain and polish. Mr. Sidney Barnsley works alone as a practical cabinet-maker, and is making the best furniture of our time."

Architects have always been interested in the designing of furniture—certainly many modern architects have designed excellent work. Coming from men working in such different keys as, say, Sir Edwin Lutyens, Sir Robert Lorimer, Messrs. Baker, Voysey, Spooner, Sellars, Penty and Palmer-Jones, to name a few only, it has been especially valuable at this stage, when furniture, like architecture, is seeking its formula.

H. J.

The Heart of the Regency.

Memorials of St. James's Street and Chronicles of Almack's. By E. BERESFORD CHANCELLOR. London: Grant Richards, Limited. Price 15s. net.

"At Almack's, of pigeons I'm told there are flocks,
But it's thought the completest is one Mr. Fox.
If he touches a card, if he rattles a box,
Away fly the guineas of this Mr. Fox."

And so they did. Two hundred thousand pounds in a night is recorded as Fox's loss at Almack's. No wonder Fox acquitted himself poorly in the debate on the Thirty-nine Articles, for, says Walpole, "He had sat up playing at hazard at Almack's from Tuesday evening the 4th till five in the afternoon of Wednesday, 5th." And the debate was on the 6th. But those were days of full-flushed living, of reckless plunging. St. James's was peopled with bloods and exquisites—Sir John Lade, Lord Coleraine, Sir Lumley Skeffington, Lord Alvanley, Gronow, and Brummell. And the anecdotes about them are among the richest and the raciest to be found in the national records. The uncouth Georges, especially George III and his parsimonious Charlotte, were the subject of endless lampoons. "Peter Pindar" (John Wolcot) was ever at them, nothing they did escaped the lashings of his pen. And did not Brummell, too, just before his downfall and in the midst of his extraordinary quarrel with the Prince, say, within the royal hearing, and referring to the royal personage, "Alvanley, who's your fat friend?" Groups of fashion and eccentricity pass across the stage of St. James's: the Macaronis, the Dandies, and the wonderful Demonaics who foregathered at Skelton Castle—Crazy Castle—repaired by the



"PROMISED HORRORS OF FRENCH INVASION."

After a caricature by Gillray.

This caricature depicts strife between Brooks's and White's. The members of Brooks's are using a guillotine placed on its balcony, while from the balcony of White's illustrious members are hurled into the street, where Fox belabours Pitt at a whipping-post; St. James's Palace burns furiously.

mysterious "Don Pringello, a celebrated Spanish architect of unbounded generosity," and bequeathed the indelicate Crazy Tales to the world in 1762. It was a period rich in painters and caricaturists, too, so that the age lives for us in the work of Rowlandson, Sandby, Hogarth, Canaletto, Scott, and Gillray.

It must not, however, be thought that St. James's Street dates from the eighteenth century. Mr. Beresford Chancellor presumes, and probably quite correctly, that after the conversion of the Leper Hospital into St. James's Palace in the early sixteenth century some thoroughfare must have existed to connect the palace with Readinge, as Piccadilly was then called. Gradually in the following century houses grew up along this road, evidence for the existence of which Mr. Beresford Chancellor has procured from various sources, and the formation of St. James's Street proper is placed in the year 1659. Tallis, in his "London Street Views," shows us St. James's Street as it appeared in the early nineteenth century, a somewhat unrelated and heterogeneous collection of buildings, having about them a certain similarity in *flavour*, but entirely lacking any comprehensive architectural treatment, such as that which characterized and made beautiful the now fast-disappearing Regent Street. Many of the houses still look very much as they then did. Briggs, the umbrella maker, was already well established at the corner of Ryder Street, and Lock's hat shop, appearing under the name of James Lock in the directory of 1793, has undergone, even to the contents of the windows, scarcely any change. Other famous shops have disappeared, notably Hoby, the most famous of bootmakers and the readiest of wits. Sir John Shelley once brought him a pair of top boots that had split: "How did it happen, Sir John?" asked Hoby. "In walking to my stables!" "Walking to your stable?" said Hoby, with an unsuppressed sneer; "I made the boots for riding, not walking." And Hoby died worth a hundred and twenty thousand pounds.

Mr. Beresford Chancellor is certainly enriching our knowledge and love of London by the series of books which he has given us in recent years, and this, the last, is a very welcome addition. He is at his best, for he deals chiefly with a period which we feel he loves as deeply as we do ourselves.

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The Bicentenary of the Death of Sir Christopher Wren.

For the information of posterity, the Editor feels that the programme arranged by the Grand Committee formed to celebrate the bicentenary of the death of Sir Christopher Wren should be preserved. He therefore takes the liberty to reproduce, word for word, the page of the Journal of the Royal Institute of British Architects on which the programme is set forth. It runs as follows:—

The Royal Institute of British Architects has arranged to celebrate the bicentenary of the death of Sir Christopher Wren, which took place on 25 February 1723.

With the assistance of other bodies interested, a Grand Committee has been formed for the purpose of drawing up a suitable programme and assisting to carry it into effect.

PROGRAMME.

COMMEMORATION SERVICE IN ST. PAUL'S CATHEDRAL.

Monday, 26 February, 2.30 p.m.—The Dean and Chapter of St. Paul's have arranged a special Commemoration Service on Monday, 26 February, at 2.30 p.m. The members of the Grand Committee, led by Mr. Paul Waterhouse, President of the R.I.B.A., and accompanied by the Lord Mayor and Sheriffs of the City of London, will assemble in St. Paul's Churchyard at 2.20 p.m., and proceed into the Cathedral.

In the course of the service an Address will be delivered by the Very Rev. W. R. Inge, D.D., Dean of St. Paul's. The Anthem to be sung will be "O Clap your Hands," by Greene, who was Organist of St. Paul's, 1718-1755.

The members of the Grand Committee, accompanied by the Lord Mayor and Sheriffs, will then proceed to the Crypt, where the President of the Royal Institute will lay a wreath upon the tomb of Sir Christopher Wren.

The service will be open to the general public.

4 p.m.—The Lord Mayor will entertain the members of the Grand Committee at tea at the Mansion House.

7 for 7.30 p.m.—The Royal Institute of British Architects will give a "Christopher Wren Commemoration Banquet" at the Hotel Victoria, Northumberland Avenue. The members of the Grand Committee and a large number of other distinguished guests have been invited to be present. In place of the usual after-dinner speeches, commemorative addresses, dealing with the life and work of Wren, will be delivered by the President of the R.I.B.A. (Mr. Paul Waterhouse), Sir Reginald Blomfield, R.A., and Mr. Mervyn Macartney, F.S.A., Surveyor of St. Paul's Cathedral.

EXHIBITION.

26 February to 3 March, 10 a.m. to 6 p.m., Saturdays 10 a.m. to 1 p.m.—An Exhibition of drawings and photographs, illustrating Wren's work, and of books, letters, and other relics, will be held in the Galleries of the Royal Institute.

(Continued on p. xxxvi.)

The long service Boiler

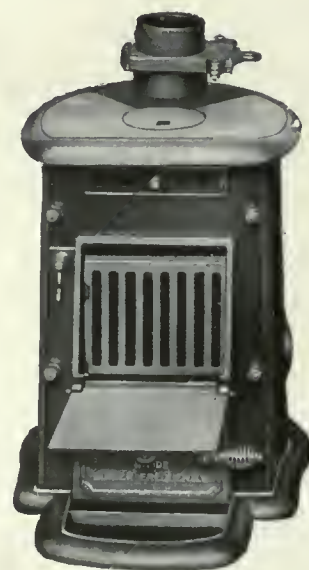
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THE ARCHITECTURAL REVIEW.

A small Exhibition arranged by the Public Record Office will be open to the public between 2 p.m. and 4 p.m. (except Saturdays and Sundays) in the Museum of the Public Record Office, Chancery Lane, W.C.2. Autograph letters of Wren, original drawings and other contemporary documents will be on view.

VISITS.

19 February to 3 March.—A programme of visits to Wren's principal buildings, under the general direction of Mr. Percy Lovell, B.A., A.R.I.B.A., Hon. Secretary of the London Society, has been arranged by the Selborne Society. These will include specially guided visits to St. Paul's Cathedral, the City Churches, Chelsea Hospital, Hampton Court Palace, Kensington Palace, Greenwich Hospital, and the Universities of Oxford and Cambridge. Full particulars of these visits, which are open to the general public, and the necessary tickets can be obtained on application to Percival J. Ashton, Esq., 72 High Street, Bromley, Kent.

MEMORIAL VOLUME.

By arrangement with the Grand Committee, Messrs. Hodder and Stoughton will publish a Memorial Volume, dealing with various aspects of Sir Christopher Wren's life and work, under the general editorship of Mr. Rudolf Dircks, Librarian of the Royal Institute of British Architects. The volume will contain facsimile reproductions of original letters and drawings of Sir Christopher Wren, numerous reproductions of engravings, and original drawings by various artists, as well as a number of coloured plates by well-known artists (including Sir G. Kneller's portrait), and contributions by S. D. Adshead, F.R.I.B.A., Professor of Town Planning, London University; Rev. S. A. Alexander, Canon and Treasurer, St. Paul's Cathedral; Sir William Bayliss, F.R.S., D.Sc., LL.D.; Somers Clarke, Late Surveyor to the Fabric of St. Paul's Cathedral; J. Alfred Gotch, F.R.I.B.A., F.S.A.; A. R. Hinks, F.R.S., Gresham Lecturer in Astronomy; Arthur Keen, F.R.I.B.A.; Mervyn E. Macartney,

B.A., F.R.I.B.A., F.S.A., Surveyor to the Fabric of St. Paul's Cathedral; Ellis H. Minns, Litt.D.; A. Beresford Pite, M.A. (Hon. Cantab.), F.R.I.B.A., Professor of Architecture, Royal College of Art, South Kensington; A. E. Richardson, F.R.I.B.A., Professor of Architecture, London University; Sir William Schooling, K.B.E.; Arthur Stratton, F.R.I.B.A., F.S.A., Reader in Architecture, London University; Laurence Turner, Past Master, Art Workers' Guild; W. Henry Ward, M.A., F.R.I.B.A., F.S.A.; Mr. Edward Warren, F.R.I.B.A., F.S.A.; Maurice Webb, D.S.O.; with introduction by Sir Aston Webb, K.C.V.O., C.B., F.R.I.B.A., President of the Royal Academy. It will be published on 26 February at the price of £5 5s. and upwards, and all the profits from its sale will be handed over to the St. Paul's Cathedral Preservation Fund.*

FANCY DRESS BALL AND CARNIVAL.

9 March.—The Architectural Students of London have arranged to hold a Fancy Dress Ball and Carnival in the Galleries of the R.I.B.A. on 9 March 1923. The profits will be devoted to the St. Paul's Cathedral Preservation Fund. (For tickets and particulars apply to the Secretary, The A.A., 34 Bedford Square, W.C.1.)

IAN MACALISTER, Secretary R.I.B.A.

VISIT TO CAMBRIDGE.

The attention of members is particularly called to the visit to Cambridge on 27 February 1923. This visit forms part of the Wren Bicentenary Celebrations, and is arranged in conjunction with the Selborne Society. The main Wren buildings to be seen are the Library of Trinity College, the Chapel of Pembroke, and Emmanuel College. At 4.15 the Master and Fellows of Pembroke College will entertain the party to tea. There will be an organ recital of contemporary music in Pembroke College Chapel at 5.15, for which a limited number of tickets are available for Members and Licentiatees of the R.I.B.A.

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The Public Buildings of Sir Christopher Wren.

In connection with the bicentenary of the death of Sir Christopher Wren, Mr. A. E. Richardson, Professor of Architecture, delivered a public lecture with lantern illustrations on "The Public Buildings of Sir Christopher Wren," at University College, on Thursday, 1st March, at 5.30 p.m.

A Wren Exhibition at the Bodleian Library at Oxford.

The Bodleian Library, which is celebrating Wren's bicentenary by an exhibition, has a special interest in the occasion, because it was by Wren's advice that buttresses were erected in the garden of Exeter College to support the Bodleian building on the south side.

Among the manuscripts on exhibition are a Latin comedy written by the Rev. Christopher Wren, the architect's father, a graduate of St. John's; the seventeenth-century Admissions Register of the Library, showing Sir Christopher's signature; his "Advise to the . . . Deane and Chapter of St. Pauls concerning the ruines of that Cathedrall," written soon after the Fire in 1666; one of the three portly volumes (from the Rawlinson Collection) of Charges and Bills for forty-nine churches rebuilt by Wren between 1670 and 1694; an estimate, with his signature, for the alteration of rooms at St. James's Palace in 1686; and his drawing of a section of the Divinity School and the Library above, together with an autograph letter about the proposed strengthening of the walls by means of buttresses.

Among the printed books is the solution by Wren of a mathematical query propounded by Pascal under the name of Jean de Montfert, 1658. An original edition of the "Parentalia," written by Wren's son, and published by his grandson, is shown; also a priced copy of the sale catalogue of the library of Wren and his son, sold in 1748. An interesting addition to the collection is a row of volumes formerly owned by Wren, all bearing his monogram tooled in gold, and selected from a number of such volumes in the Savilian Library.

Victoria and Albert Museum.

THE LEAGUE OF ARTS CONCERTS.

The series of concerts given under the auspices of the League of Arts in the Museum Lecture Theatre have proved very successful, and have been well attended. They will be continued as follows:—

- 3 March.—The London Male Voice Octet.
- 10 March.—The League of Arts' Choir: Sea Songs and Chanties.
- 17 March.—Mr. Harold Samuel: Old and New English Programme.
- 24 March.—The Novello Choir.
- 31 March.—Mr. Harold Samuel: Bach Programme.
- 7 April.—The Kendall Quartet.
- 14 April.—Mr. George Parker and Mr. Martin Shaw: A Recital of Mr. Martin Shaw's Songs.
- 21 April.—The League of Arts' Chamber Orchestra.
- 28 April.—The League of Arts' Choir: Traditional English Music.

The concerts begin at 3 p.m. and last about an hour. Admission is free, but programmes are on sale at the entrance to the theatre, and the League hope that they will be purchased in order that part of the expenses incurred by them may be defrayed.

Obituary.

MR. JAMES LEIGH.

We regret to announce the death of the late managing director of A. & F. Manuelle, Ltd., Mr. James Leigh, which occurred on the 28th January, after a long and painful illness extending over many months.

Mr. John F. Parkes, who has been connected with A. & F. Manuelle and the present company for the past thirty years, has been appointed managing director of the company in place of the late Mr. J. Leigh, and under his direction the cordial business relations which have existed in the past between this firm and its clients are sure to continue.

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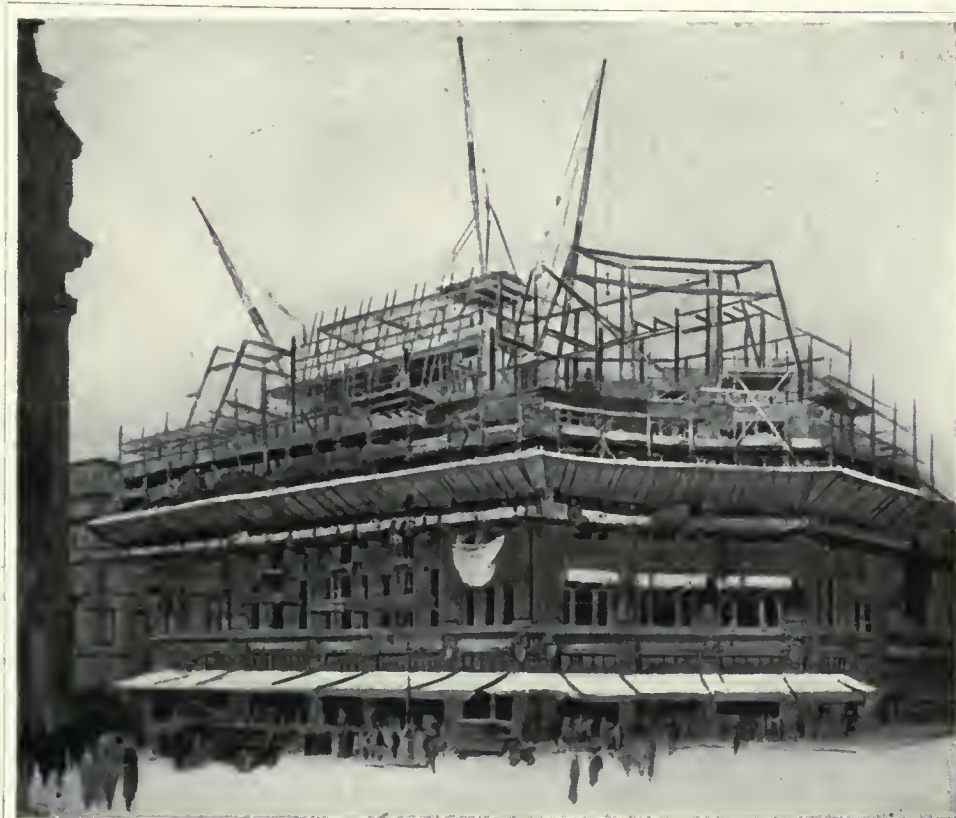
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Gas—a National Asset.

We have received the following article written by Colonel Sir Arthur Holbrook, M.P. : Gas has proved such a useful servant to the general public that the present seems an opportune time to state a few facts which stand to the credit of the much-maligned gas undertakings. Eleven years ago the centenary of gas as an illuminant was celebrated, and during the whole of that period its history was one of progress from public want to public want. Previous to that our harder-living forbears had been more or less content with hard-won sparks from the chafing of flint and steel for the lighting of rush-lights and candles. The clergy of many churches preached against the introduction of gas into churches as "profane and contrary to God's laws." But gas lived down all this opposition and became what it is to-day—an indispensable adjunct to our very existence. And the reason for this lies on the surface; the needs of the community have been studied by the great industry. During the whole period of more than a century's service to the public, the best brains of the industry have been engaged on improving methods of supply and cheapening costs.

Modern science has revolutionized the gas industry out of all recognition, and in doing so has to a large extent revolutionized the homes of the people by adding to their comfort, cleanliness, and convenience. Few people appreciate the national value of the 1,600 gas undertakings. The country has, perhaps, no greater asset. Time was when the carbonization of coal was carried out with only one objective—production of gas. To-day there is hardly any trade or manufacture in which is not used some substance or another produced by the distillation of coal at the gas works.

Precisely how vital and how necessary the gas undertakings of this country are was demonstrated during the war. Gas assistance took the form of the production of such necessary products as benzol and toluol for the manufacture of high explosives, dyes and motor spirit, sulphate of ammonia, creosote, tar, and carbolic. During the war one gas undertaking alone supplied enough TNT

material for the manufacture of lyddite and other explosives to fill 160,000,000 eighteen-pounder shells, 17,000,000 gallons of oil, and 13,000 tons of disinfectants. The total for the whole industry ran into figures representing six times these gigantic totals.

And gas has its uses in peace no less than in war, altogether apart from its domestic utility. Germany built up her great dye industry by working up the by-products largely obtained from England, and the dyes resulting from these by-products were purchased by the rest of the world from Germany, who reaped a rich annual harvest of many millions.

If England's dye industry and chemical trades are to be kept in existence the gas industry must flourish. Out of smaller services rendered to the State many other industries have reached the peak of prosperity. Not so the British gas undertakings, which were seriously handicapped during the war and have had tardy help since to recover their lost ground.

But few people realize how closely coal distillation is bound up with food production. Vegetables cannot live without a proper supply of nitrogen, and before the war this country imported large quantities of nitrate of soda for this and other purposes. This supply was cut off during the war, so the gas works produced increased quantities of sulphate of ammonia, which serves the same useful purpose. Without this sulphate grass and grain fields would yield but very poor results, and that would mean much less meat and corn for consumption.

Allotment holders are indebted to gas works for the gas lime which is so detrimental to the destructive wire-worms. Then there is naphthalene which proved such a godsend to the men at the front by helping them to exterminate lice and other vermin. And when "Tommy" went into hospital there came to his aid the products of the gas works in the shape of aspirin, phenacetin, and antipyrine, for all of which coal-tar from the gas works is responsible. Other friends in everyday life which emanate from the gas works include sulphonal for sleeping purposes, sal volatile, carbolic acid, lysol, and suchlike useful things.

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BARNET.



Plate I.

April 1923.

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Barnet.

By Alwyn R. Dent.

With Photographs by Frank Mead.

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SOME ten miles from Charing Cross the Great North Road emerges from the last scattered vestiges of the suburbs, and from the high ground at Whetstone the undulating fields swell to a green ridge in the distance, pleasantly clustered with red roofs and a church tower; the road descends, and again rising along an embanked approach, enters the old town of Barnet.

It is this great thoroughfare (once the main artery of traffic from London to the North) passing through its midst that gives the keynote to the history and character of the town, and from the most reasonable derivation of its name—"a heath in the woodlands"—we infer its primitive aspect.* On this wooded ridge the Roman legions probably encamped on the road to Verulamium and the North, and, later, one may visualize the early village, with church and market hall at the focal point of the town, houses clustering along the highway, and the lord's manor and great common lands beyond.

In mediæval days we hear little of it, save that it lived in the shadow of the great abbey of St. Albans and more than once came into conflict with its lord the abbot. Its trade began to flourish, and it received the name of "Chipping," from the fairs and markets held there (*e.g.*, Cheapside), one of which still survives in the September Horse Fair, founded by Charter of the second Henry.

* A.S. "baerwum haeth"—"Baernet"—a burning—signifying the site of some great conflagration, has also been suggested as a derivation.

The main approach to Barnet is by means of a gradual incline, known as Barnet Hill, constructed in 1823, the road formerly wending deviously past the old "Red Lion," up the southern slope of the hill, and entering the High Street by the "Woolpack" Inn. Telford and Macadam supplied rival plans for Barnet Hill; Telford's, which was not accepted, would have sliced off the top of the hill and cut a more or less deep cutting through the town, leaving shops and pavement high and dry. Macadam's plan was, however, accepted, and the work was completed in four years at a cost of £17,000.

This was at the zenith of the old coaching days, when Barnet flourished on the tribute it laid on travellers along the Great North Road. And a brisk and lively aspect the old town must have presented, as the stage coach with its panting steeds pulled up under the inviting signboard of the old "Red Lion" Inn, first of a long street which seemed to be one huge caravanserai, more than a mile in length, terminating in the "Green Man" at the other end of the town. These two inns were rival posting-houses, and also rivals in politics, the "Red Lion" being staunch Tory whilst the "Green Man" espoused the Whig interest. Such was their rivalry that it is recorded that when mine host of the "Green Man" sought to draw custom by supplying sherry and sandwiches gratis to travellers changing there, the "Red Lion" retorted by hiring a gang of "bruisers"



PLAN OF BARNET.



COTTAGES ON HADLEY COMMON.

to seize upon passing chaises and even drag them from his rival's yard. Sir Robert Peel and Lord Palmerston were frequent visitors at the "Green Man," and the latter was staying there when the news of his succession to the title reached him. To-day, however, the old coaching inns, though still considerable, have alike diminished in number and importance, and many of the older buildings have disappeared, either completely, or else are said to hide their oaken beams behind stucco fronts.

For a seventeenth-century impression of a day at Barnet we may quote from the "Diary" of the ubiquitous Pepys. On August 11th, 1667, he records, "Up by 4 o'clock and got to the Wells at Barnett by 7 o'clock, and there found many people adrinking" . . . then "to the Red Lion where we light, and went up in the great room and there drank and ate some of the best cheese cakes that ever I ate in my life." The "Wells" he refers to were discovered in 1650, and were known as the "Physic Well," which is still to be seen, though now disused, at the end of Well House Lane, approached by a fine avenue of trees. There is now some question of restoring this ancient well, for the care of which an annuity was left, and a recent analysis has shown that it still contains valuable medicinal properties. The development of Barnet as a spa is therefore worthy of consideration.

The parish church, which stands at the parting of the ways, dates from 1400, and was probably erected on the site of an older foundation, *circa* 1250. It was restored by Butterfield in 1875, the old nave becoming the new north aisle of the present nave, whilst still preserving its own north aisle. Formerly there existed a block of buildings

known as Middle Row, east of the church, between High Street and Wood Street, which was destroyed by fire in 1889. Here was the old market-house, in its typical central position, with the "cage," or village lock-up, on the ground floor. Here, too, was the old market, once the meat market for London before Smithfield Market was started.

Facing the church, and secluded from the road, is to be seen the old Grammar School, soberly garbed in a russet suit of Tudor brickwork, founded in 1573 by Charter of Queen Elizabeth, on the petition of Robert Dudley, Earl of Leicester. The hall, with its octagonal staircase turrets, still contains the old "whipping post" within, though a flat ceiling hides the original timbers of the roof.

A notable feature of the town, due to its healthful and invigorating air, is the number of almshouses scattered about, amongst which may be noted the Ravenscroft Almshouses, in Wood Street, founded by James Ravenscroft in 1679 "for six ancient women, widows or maydes," a building now much restored. Perhaps the most charming are those on Hadley Green, founded by Sir Roger Wilbraham, Kt., A.D. 1612, with quaint twin Gothic windows.

Returning to the Great North Road, we find it has now become the High Street, and by the market place divides, Telford's new road to St. Albans, constructed in 1826 through the Inn Yard of the "Green Man," bearing away to the left, while straight ahead goes the old coaching road over Hadley Green.

This pleasant old green, bordered with stately Georgian houses, conserves in its placid aspect a beauty and quietude hardly to be matched in its kind throughout



THE END OF HADLEY GREEN.



BARNET: THE BEGINNING OF HADLEY GREEN.



THE MOUNT, HADLEY COMMON.

England, and is yet but the penultimate chord in this harmonious scheme, for, bearing to the right and passing the old church, we emerge through toll gates upon an undulating common, with woods stretching far away—a remnant of the ancient Enfield Chase. The old church of St. Mary the Virgin, Monken Hadley, near by, records the date of its erection, 1484, over its doorway. The ancient “cresset” which surmounts the tower is the last of its kind left in England, and in it beacons were first lit, it is said, by the monks to guide wayfarers through the woods around. Within, candle-light still serves to guide the evening service, as it did until recently for the neighbouring church of East Barnet.

Amongst the many eighteenth-century houses bordering the Common “Hadley Hurst” undoubtedly claims first place in the pleasing simplicity of its composition, which serves to accentuate a beautifully proportioned central feature. “The Mount,” at the opposite end of the Common, also presents a robust Georgian exterior, with its bold, if somewhat abrupt, termination of the cornice.

At the junction of the roads at Kit’s End stands the Highstone, erected in 1740, with the inscription: “Here was fought the famous Battle between Edward IV and the Earl of Warwick, April 14th, Anno 1471, in which the Earl was defeated and slain.” Warwick’s line of battle probably extended from the old almshouses, across Hadley Green to the New Road; and though Lytton, in “The Last of the Barons,” assumes that Warwick and his brother Montague were killed here, Warwick was more probably slain in retreat near where a column at Rabley is to be seen, according to local tradition.

Situated in the triangular site between the St. Albans and Hatfield roads is Wrotham Park, designed in 1754 for



DETAIL OF CENTRAL FEATURE, HADLEY HURST.



Entrance Front.

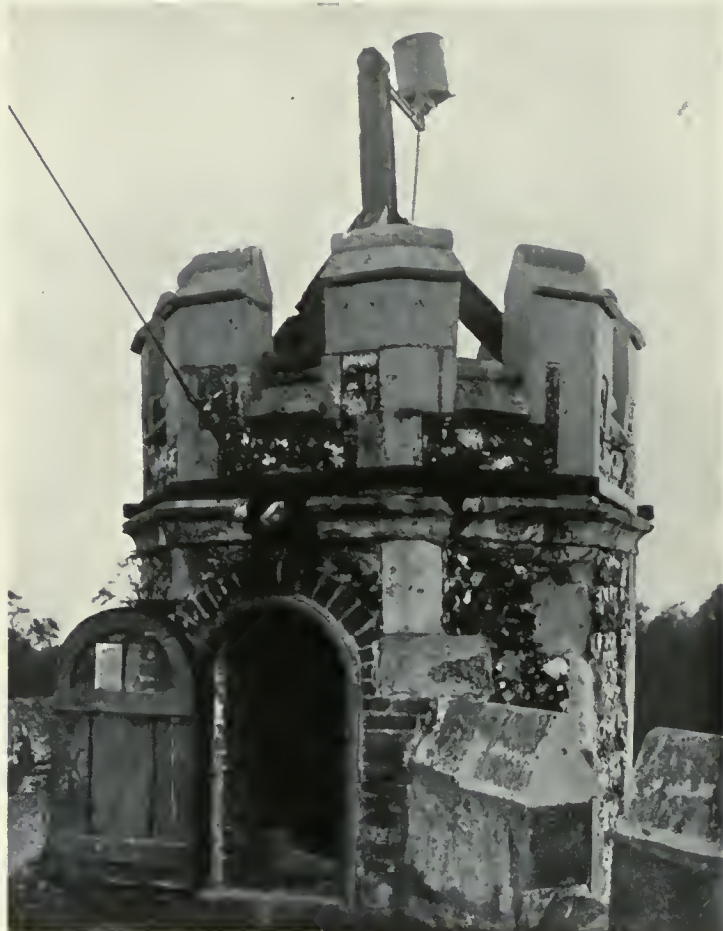


Garden Front.

WROTHAM PARK: THE SEAT OF THE EARL OF STRAFFORD.



ENTRANCE GATEWAY, DYRHAM PARK.



CRESSET ON TOWER, HADLEY CHURCH.

Admiral Byng by Isaac Ware, who had previously built Chesterfield House, Mayfair, for the Earl of Chesterfield, in 1748. The garden front, with its imposing portico and stairs, may be said to have the finer scale, although the entrance front is more successful as a composition. Dyrham Park, on the other side of the New Road, near Dancer's Hill, possesses a finely proportioned entrance gateway, said to have been originally a triumphal arch erected by General Monk in London, on the restoration of Charles the Second in 1660.

So much was the tradition of Barnet linked with its great Highway, that even when the last stage coach had performed its journey, the inhabitants were loth to recognize in the Great Iron Road its legitimate successor, with the consequence that in 1852 an offshoot sprang up at New Barnet, where the railway station was constructed on the Great Northern main line, the branch to High Barnet not being opened until 1871. But time brings its own revenges, and the volume of traffic passing through the town now far surpasses that of the coaching days of yore. The traffic problem is, indeed, one of the most pressing problems of to-day; the narrow passage by the churchyard, and the signs of weakness detected in Barnet Hill, are two factors

which seem to call for a solution which will have as its main lines the construction of a by-pass road from Underhill, passing east of Barnet and issuing somewhere near Hadley Green, thence to join the New Road.

Though the advent of the railway caused some building development in Barnet along the usual confused lines of Victorian building, the town still remains an integral unit, separated from the outgrowing metropolis by a green belt. It is to be hoped that this green belt will be, in a measure, preserved in time to come, and that Barnet, following the suggestion made at the Town Planning Conference of 1910, may one day become one of the proposed "cities of health" around London, the others being, clockwise, Waltham, Epping, Romford, Deptford, Bromley, Croydon, Epsom, Uxbridge and Watford.

Given a far-seeing and flexible town-planning scheme for its development as an integral unit and the conservation of its amenities, combined with the two complementary factors of ready access to the City and growth of individual enterprise in the town itself, Barnet, secure in its traditions, should become a "city of health"—satellite, indeed, of the great City, but radiating its own energy and health.



THE OLD "RED LION."

The Monument to Victor Emanuel II.

The Last Stage.

THE project to erect a monument in Rome to the memory of Victor Emanuel II as the "Founder of United Italy" took shape very soon after his death in 1878. The Government appointed a commission to make the necessary arrangements and to collect subscriptions, and in 1880 a competition for the memorial, open to the whole world, was held.

The winner of the first prize in this competition, for which there were 293 entrants, was the Frenchman Nénot, but national feeling would not allow the carrying out of a design by one of a nation which had been among Italy's adversaries in her fight for freedom. Consequently, in 1882, a second competition was held, this time confined to Italians. In this competition the site and general character of the memorial (which had been left undefined in the first competition) were now fixed. It was to be built on the slope of the Capitoline Hill, on the axis of the Corso, and was to consist of "an equestrian statue with an architectural background and suitable flights of steps." In this competition three designs were selected, and a second and final round was held which resulted in that of the architect Giuseppe Sacconi being judged successful in 1884. A separate competition for the statue of Victor Emanuel was won by the sculptor Chiaradia.

As soon as work was started difficulties began to arise. When the slope of the Capitoline Hill was cleared it was found that far from affording a solid backing to the memorial it was honeycombed with tunnels, from which more than 75,000 cubic metres of rubbish were removed, and enormous sums had to be spent on substructures to support, not only the monument itself, but also the church of the Ara Coeli and the Piazza Capitolina. The cost also of expropriation of the owners of the site was considerable. These preliminary operations lasted from 1886-1891, and it was not till 1892 that actual building began. In 1896 the funds already collected were completely exhausted, and for four years the work was at a standstill. In 1900, however, Parliament at last voted the necessary money, and from that time onward the work was carried forward until the war again put a temporary stop to its progress. This progress has now been resumed, and the work in its main lines is nearing completion.

The original design has undergone considerable modification. In 1892 Sacconi found himself obliged to increase the width of the monument from 95 metres to 135, and he therefore prepared a second scheme embodying this alteration and various others. His principal helper all through was the sculptor Eugenio Maccagnani, who was responsible for the sculpture on the original design and for a good deal in the existing monument. Other distinguished architects and sculptors also collaborated in the work.

In 1905 Sacconi died of paralysis after a long illness. The latter part of his life was embittered by his difficulties in getting money to carry on the work, and by his vain attempts to prevent the introduction of the equestrian statue by Chiaradia as the central feature of his design. He could not endure the thought of this piece of realism in an abstract composition such as he intended his in all its features to be.

After Sacconi's death the Government appointed three architects, Gaetano Koch, Manfredo Manfredi, and Pio Piacentini to carry on the work as far as possible on the lines laid down by him. Another competition for the sculpture to decorate the retaining wall below the equestrian statue was held in 1910. In the final stage Angelo Zanelli was successful with an allegorical frieze and a standing figure of Rome in the central niche.

With the exception of the quadrigae on the end pavilions, and some lamps and masts, the exterior of the monument is now nearly complete. It is built of white Brescia stone, with some of the sculpture in marble and bronze. The equestrian statue and the winged victories are in gilt bronze. The monument faces almost due north, and so is scarcely ever lit by the sun—thus its cold whiteness is thrown into even stronger contrast with the warm tones of the surrounding buildings. The whole conception suffers from over-elaboration and multiplicity of motives—many of these are fine—and the detail is exceptionally well executed. The size of the whole is almost overpowering, but while making this criticism one must remember that in this respect, as in its elaboration, it continues the Roman tradition, and also that it commemorates in the person of the King the birth of a united Italy.

H. CHALTON BRADSHAW.



Photo: Mosconi.

SCULPTURE GROUP BY JERACE WITH EQUESTRIAN
STATUE BY CHIARADIA BEHIND.



Photo : Moscioni.

DETAIL OF A WINDOW IN THE VICTOR EMANUEL MEMORIAL.

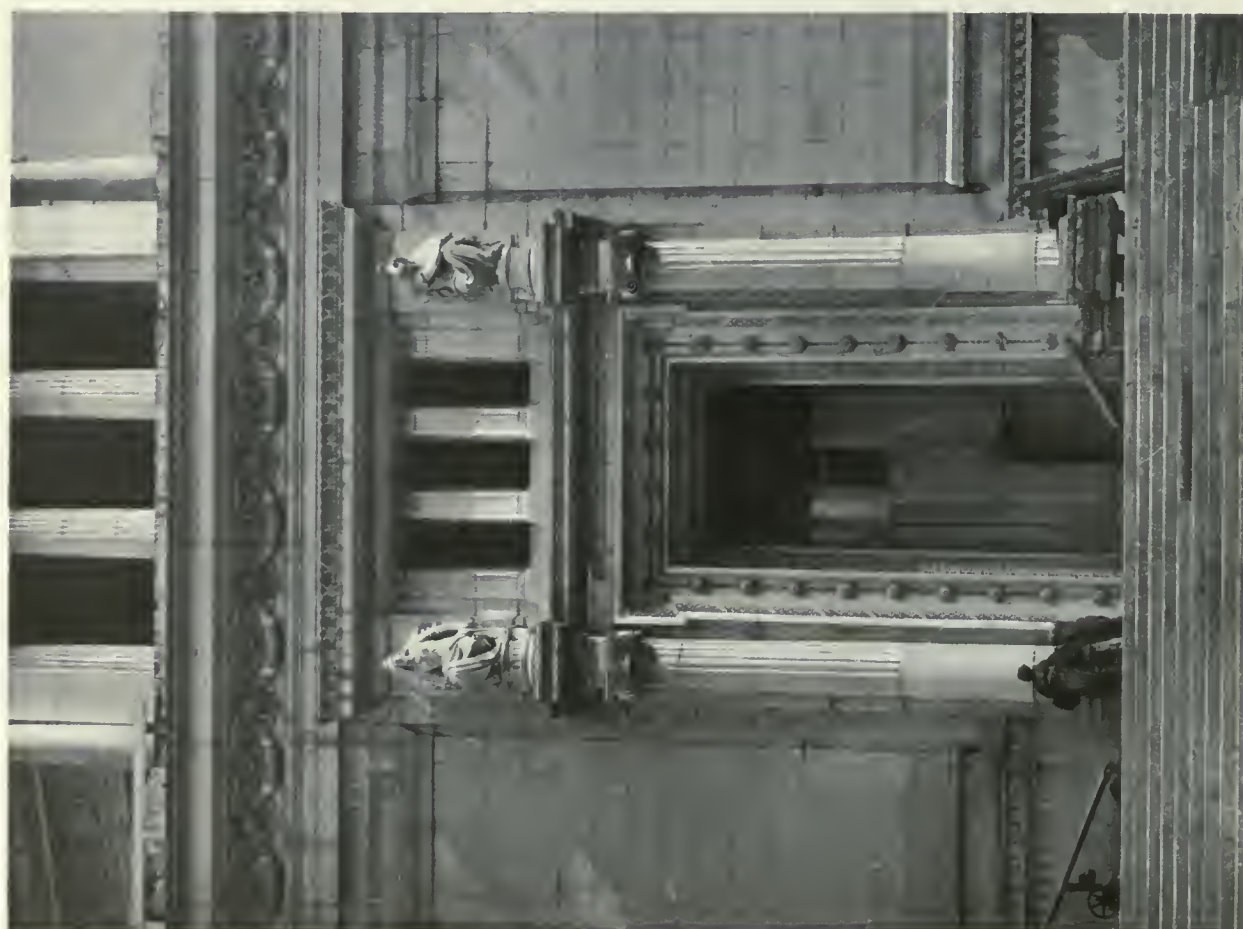


MAIN ENTABLATURE AND ATTIC, SHOWING FIGURES REPRESENTING THE PROVINCES OF UNITED ITALY.

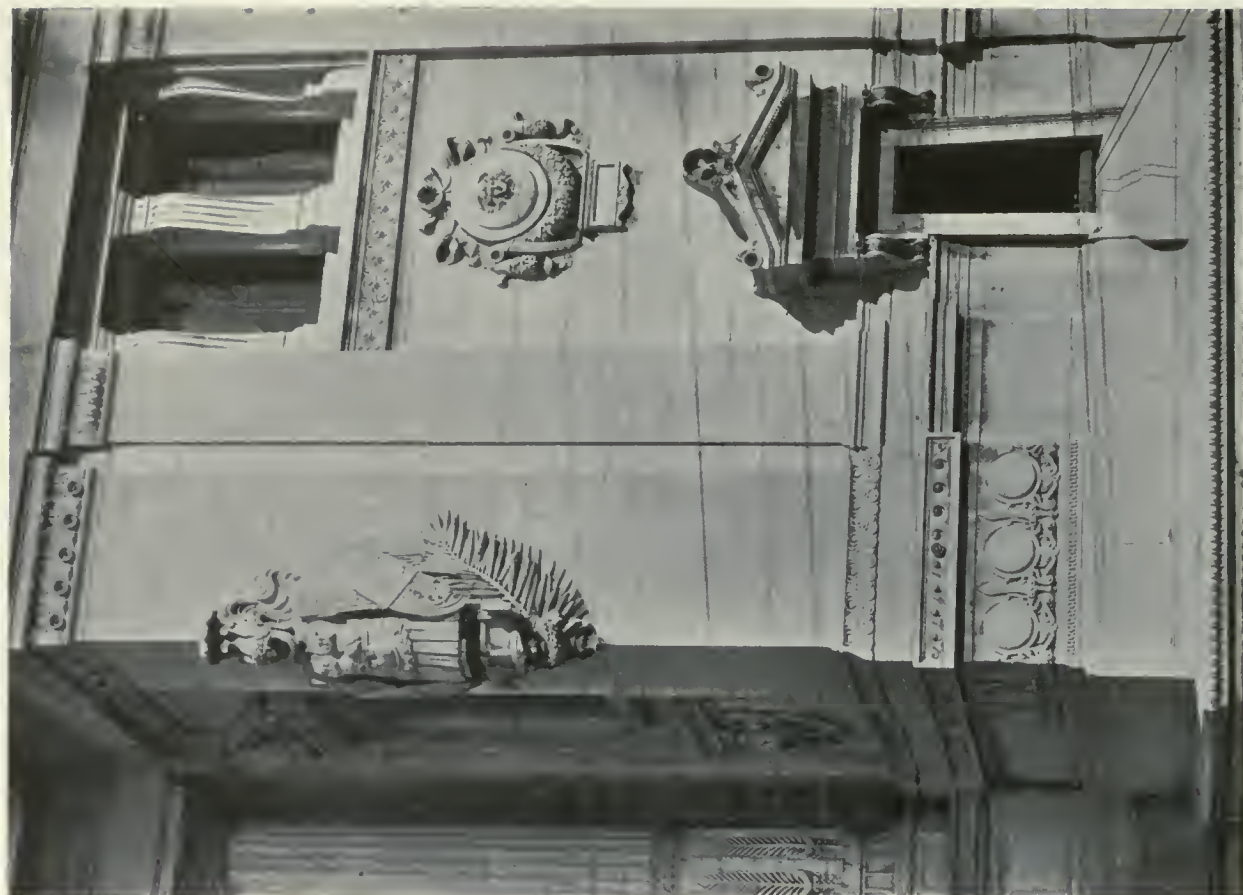


BASE OF THE COMMEMORATIVE COLUMN.
Maccagnani, Sculptor.

Photos: Moscioni.



The Principal Doorway.



A Corner Detail.

Photos: Mostoni.

THE MONUMENT TO VICTOR EMANUEL II.



Photo : Mosconi.

A GENERAL VIEW OF THE MONUMENT.

American Homes.

Some Domestic Work by John Russell Pope.

OF the two houses by John Russell Pope, illustrated on the following pages, that belonging to Mr. Thomas H. Frothingham is situated on one of the highest spots in the vicinity of Far Hills, New Jersey, commanding a view of many miles over a beautiful rolling country.

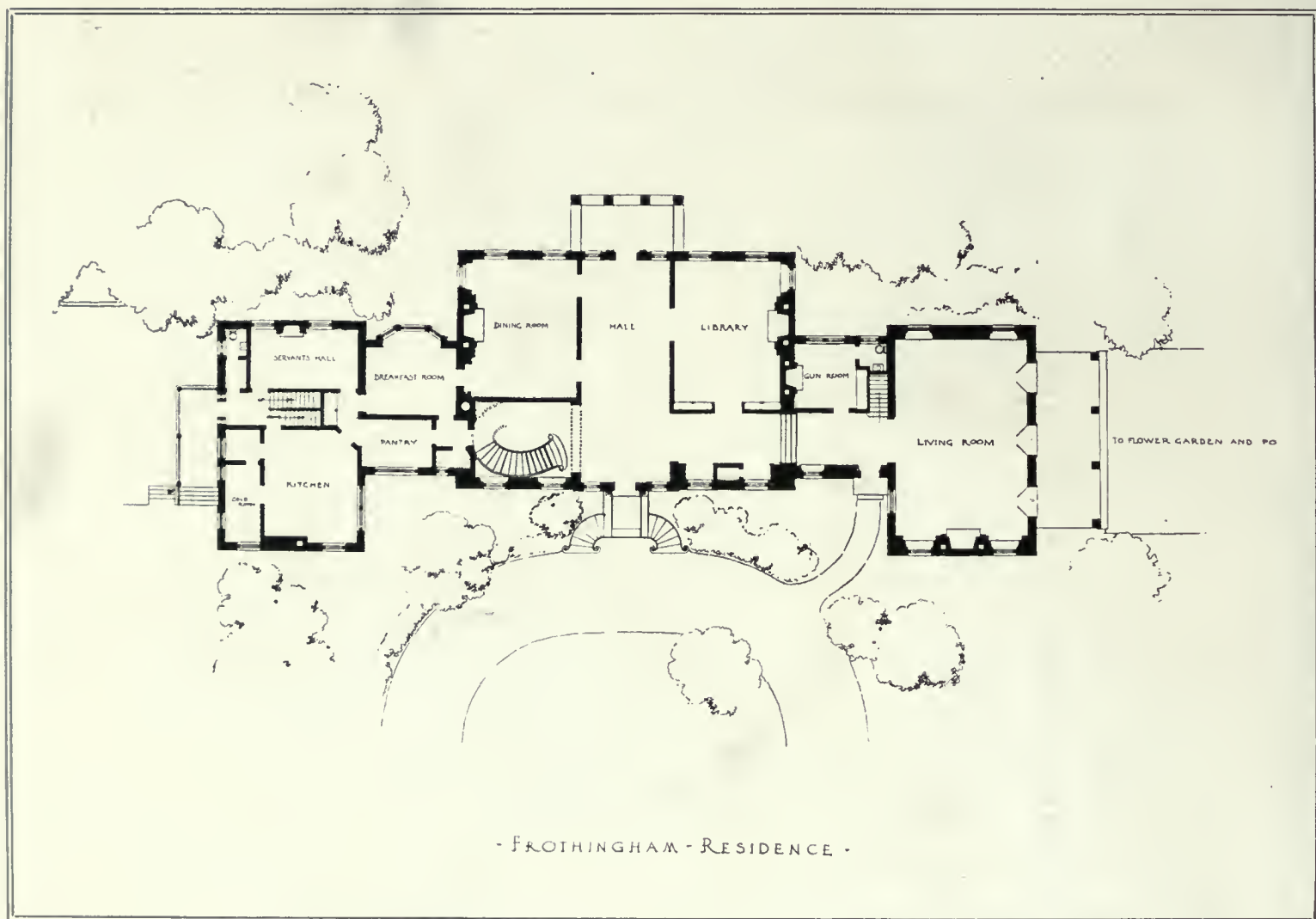
The estate consists of about four hundred acres, and within the grounds are tennis courts, a swimming pool, and a bridle path encircling the entire place. There are flower gardens and vegetable gardens—with special attention to the asparagus bed—an orchard, and much pasture land for the stock. The group of farm buildings includes a garage, with accommodation for several cars, and a large barn for the cattle and horses.

The house itself recalls in its design the typical large Maryland houses of the eighteenth century. Like them,

it has a main mass and two connecting wings at right angles to it, joined by lower structures to the main building.

The home of Mr. James Swain Frick stands in a grovelike plot at the head of one of the pleasant avenues of Roland Park. The south façade or garden elevation blends into the grove in a manner quite typical of old Southern colonial mansions. The north elevation (illustrated on p. 124) has been much admired for its quaint naïveté.

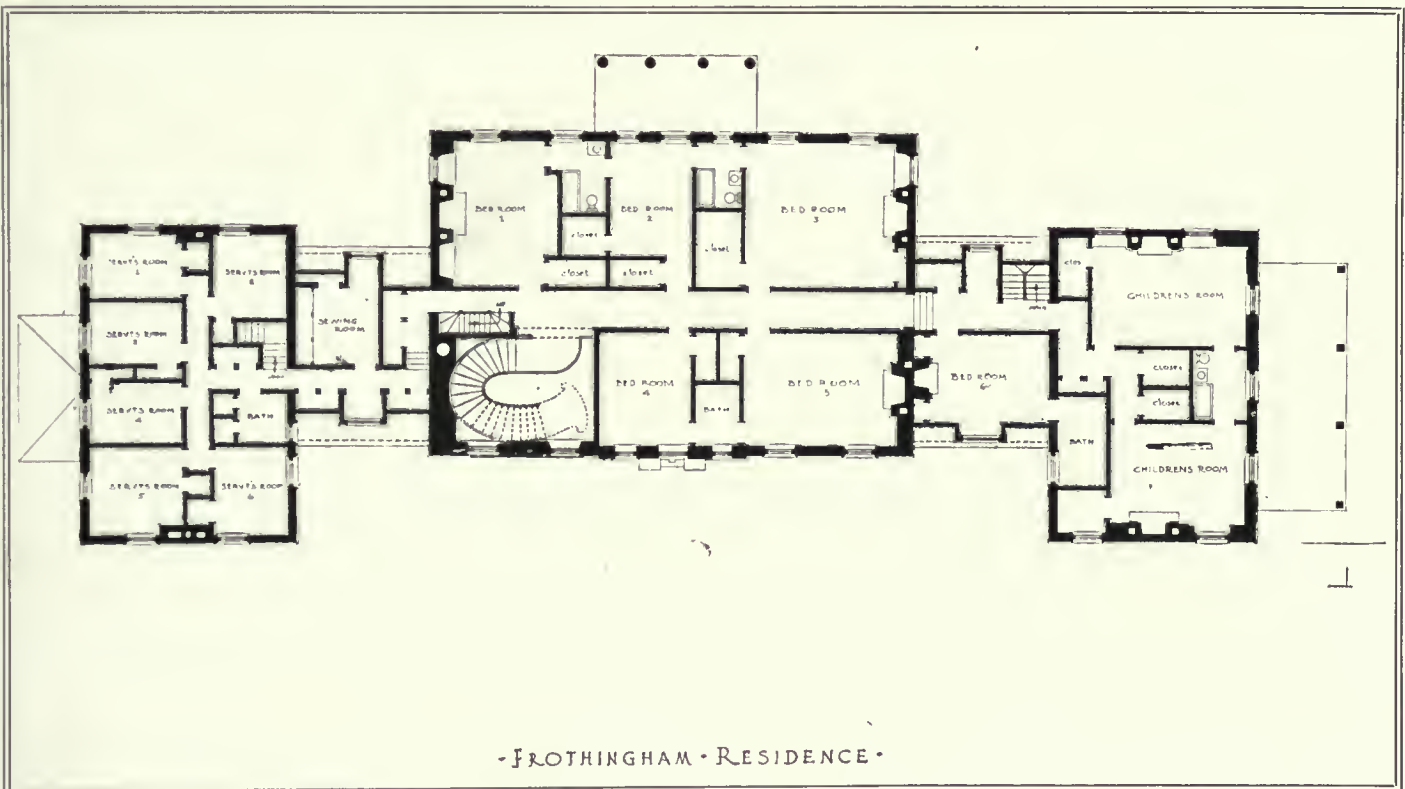
The doorways and other features of the house are big in scale and refined in detail, in keeping with the character of an old Georgian manor, but these features are so subordinated to the careful study of proportion of mass and outline, of void and solid, as to make ornamentation superfluous.



GROUND PLAN OF MR. FROTHINGHAM'S HOUSE.



Entrance Front.



First-Floor Plan.

THE HOUSE OF MR. THOMAS H. FROTHINGHAM, FAR HILLS, NEW JERSEY.



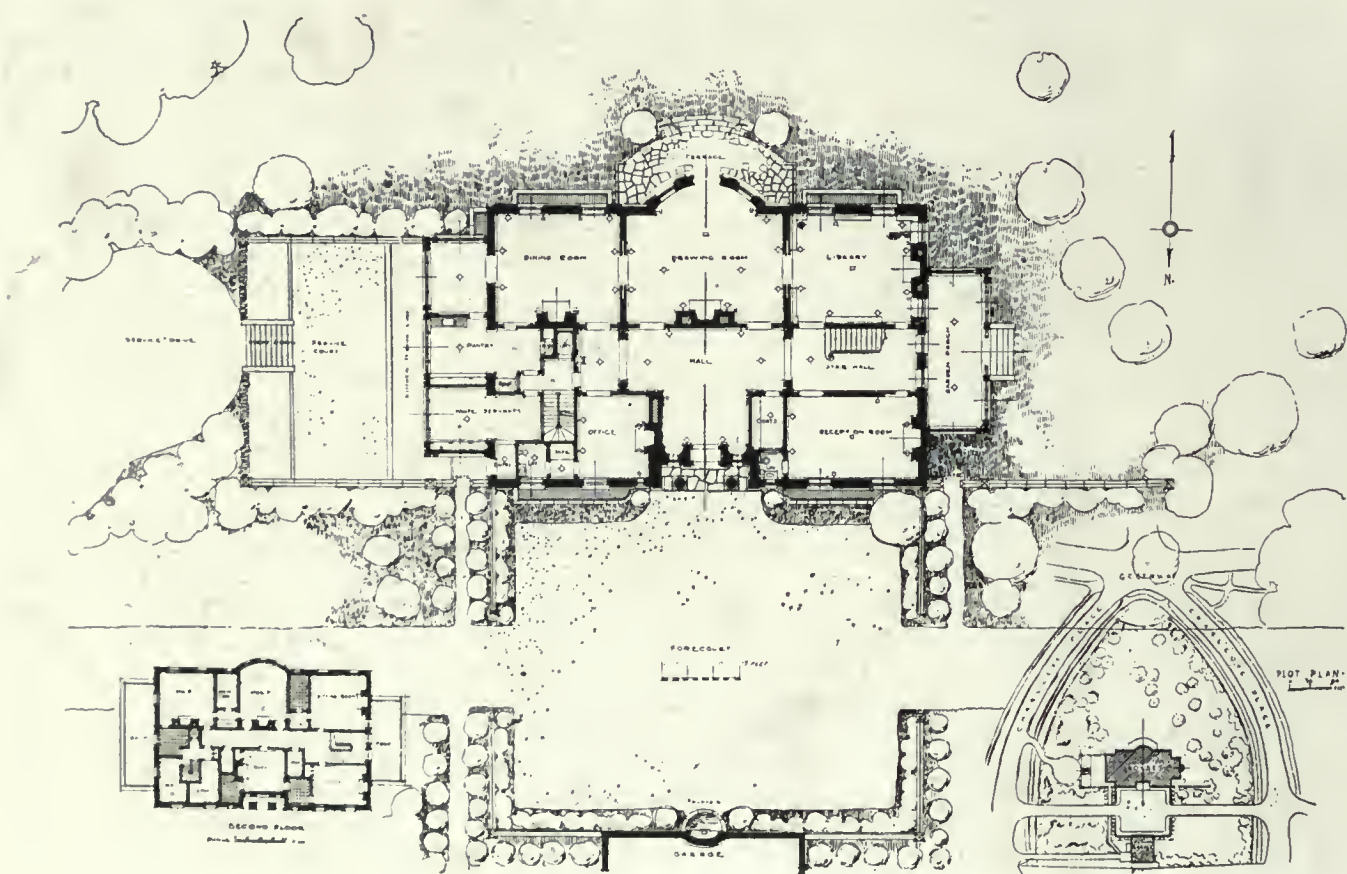
GARDEN ENTRANCE OF MR. FROTHINGHAM'S HOUSE, FAR HILLS, NEW JERSEY.



HALL AND STAIRCASE IN THE HOUSE OF MR. THOMAS H. FROTHINGHAM.

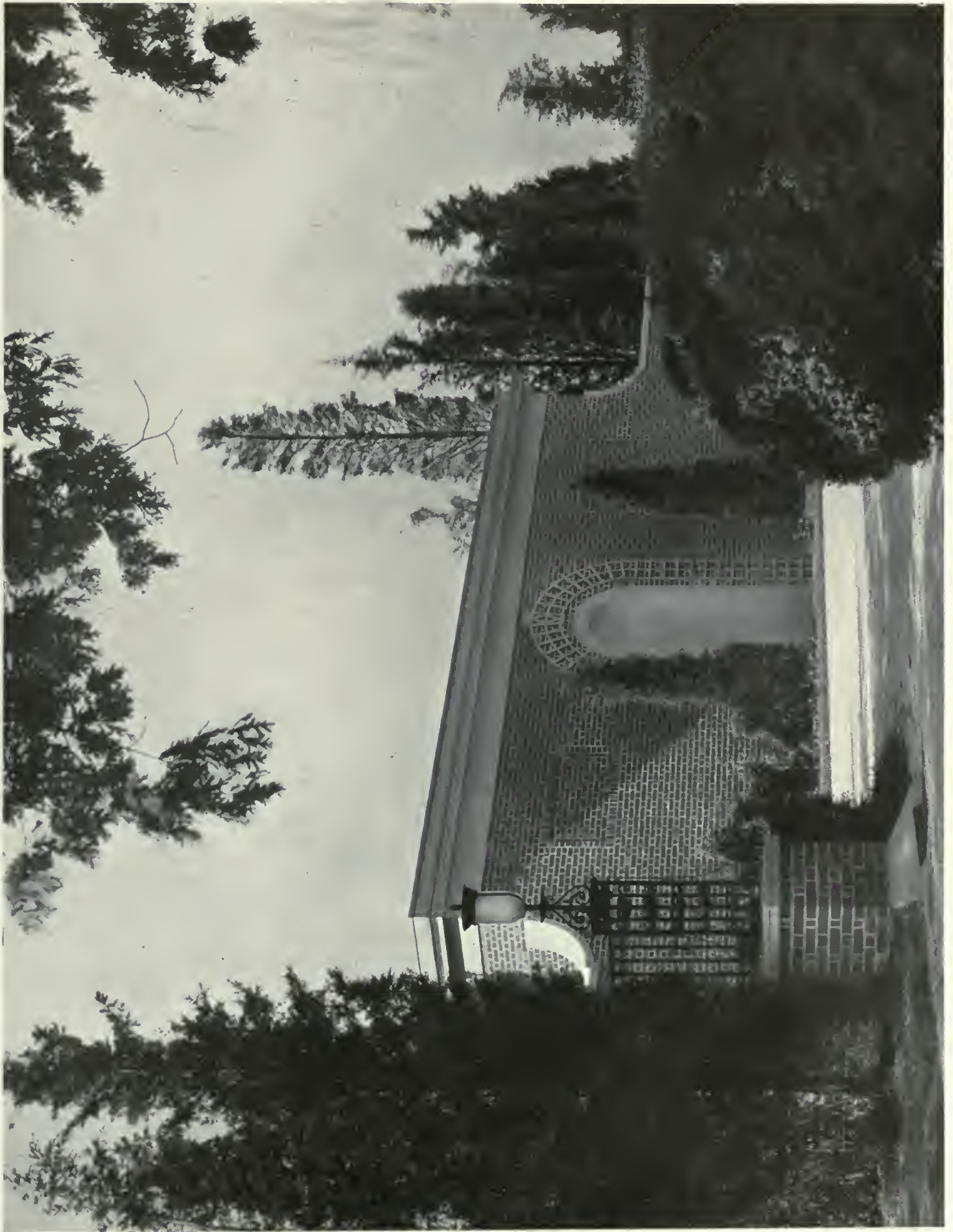


North Elevation.



Plans and Lay-out.

THE HOUSE OF MR. JAMES SWAIN FRICK, BALTIMORE.



A GARDEN FEATURE IN THE GROUNDS OF MR. JAMES SWAIN FRICK'S HOUSE, GUILFORD, BALTIMORE.

A Power House at Queensferry, Flintshire.

Designed by H. B. Creswell.



A GENERAL VIEW.

THESE works were built facing the London and North-Western main Holyhead line, some twelve miles from Chester, on a site between the railway and the estuary of the Dee. They were taken over by the Government during the war and developed for the manufacture of chemicals. In this process no consideration was given to the sensibilities of the architect nor to the view from windows of houses and farms on the slope which rises, on the south, to the village of Hawarden three miles away. It is difficult to give a good lay-out and architectural quality to industrial buildings, because industrial enterprises usually have small beginnings, or, if not, the forethought which defines beforehand the lines of future extensions frequently fails of its intention from the unexpectedness of directions of growth. The works illustrated in these pages were, however, laid out complete and on a large scale for the manufacture in England of a well-established French boiler—the Niclausse Water-tube.

Unfortunately the enterprise proved unsuccessful, mainly because the elaborate hydraulic machinery which was designed to render in mild steel what had hitherto been manufactured in cast iron, increased the cost of the boiler out of all proportion to the advantages gained. Rectangular tubes, 8 inches by 4 inches and 9 feet long, were drawn, cold, out of forged cylinders. Tubes of such size had at that time never before been so drawn. The accumulators, delivering water to the various hydraulic presses and benches at a pressure of $2\frac{1}{2}$ tons to the square inch, were housed in the tower of the power station, and the engines and pumps in the attached building.

The problem the architect set himself was to express the dignity associated with engineering works in a sound, inexpensive brick structure which should not claim kinship with traditions of building associated with quite other planes

of activity than the manufacture of boilers. In this he was not entirely successful: although he desired only that the building should look like what it was, the public desired more. Unable to accept it as looking like a town hall, or a bank, or a home for inebriates, or to trace in it the lineaments of Western architecture, the public not only explored the remotest wilds of Asia to seek a comparison with the Tibetan Rock Monastery, but adopted the salient feature of the boiler works as a local tradition; and workmen's villas, that sprang up in the vicinity, vied with one another in a display of superfluous and inconvenient battered buttresses.

These buttresses express the structural needs of the walls of the several shops—packing, machine, tube, power house, and engine house. The floor enclosed by the walls is divided into bays by cast-iron stanchions carrying roof-girders supporting the principals of a "Belfast" roof. The roof-girders and feet of principals bear on the walls at points where the buttresses occur, but the chief duty of the buttresses is to resist the lateral pressure of wind sweeping over a wide expanse of light-boarded and felted roof. The battered buttresses also distribute the load at ground level and make it possible to keep the underside of the concrete foundations less than 2 feet below the surface.

The subsoil is sand, in which water lies at a mean depth of about 4 feet and rises and falls as much as 12 inches in sympathy with spring tides, so that a wide spread of shallow foundations was necessary. The foundations of the tower carry a load of 1,000 tons, and are formed by an armoured-concrete raft, extending to 3 feet below the surface and rising inside to form a floor 6 inches above the ground. Purple brindled bricks were used as facings, and the same clay, burnt to a vitrified face, was used in making the coping blocks. The lintels over windows and doors are of cast iron, with shaped feathers.

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A POWER HOUSE, QUEENSFERRY, FLINTSHIRE



Plate II.

April 1923.

THE TOWER.

H. B. Creswell, Architect.



ANOTHER VIEW OF THE POWER HOUSE, QUEENSFERRY.

Leaves from a Sketch Book.

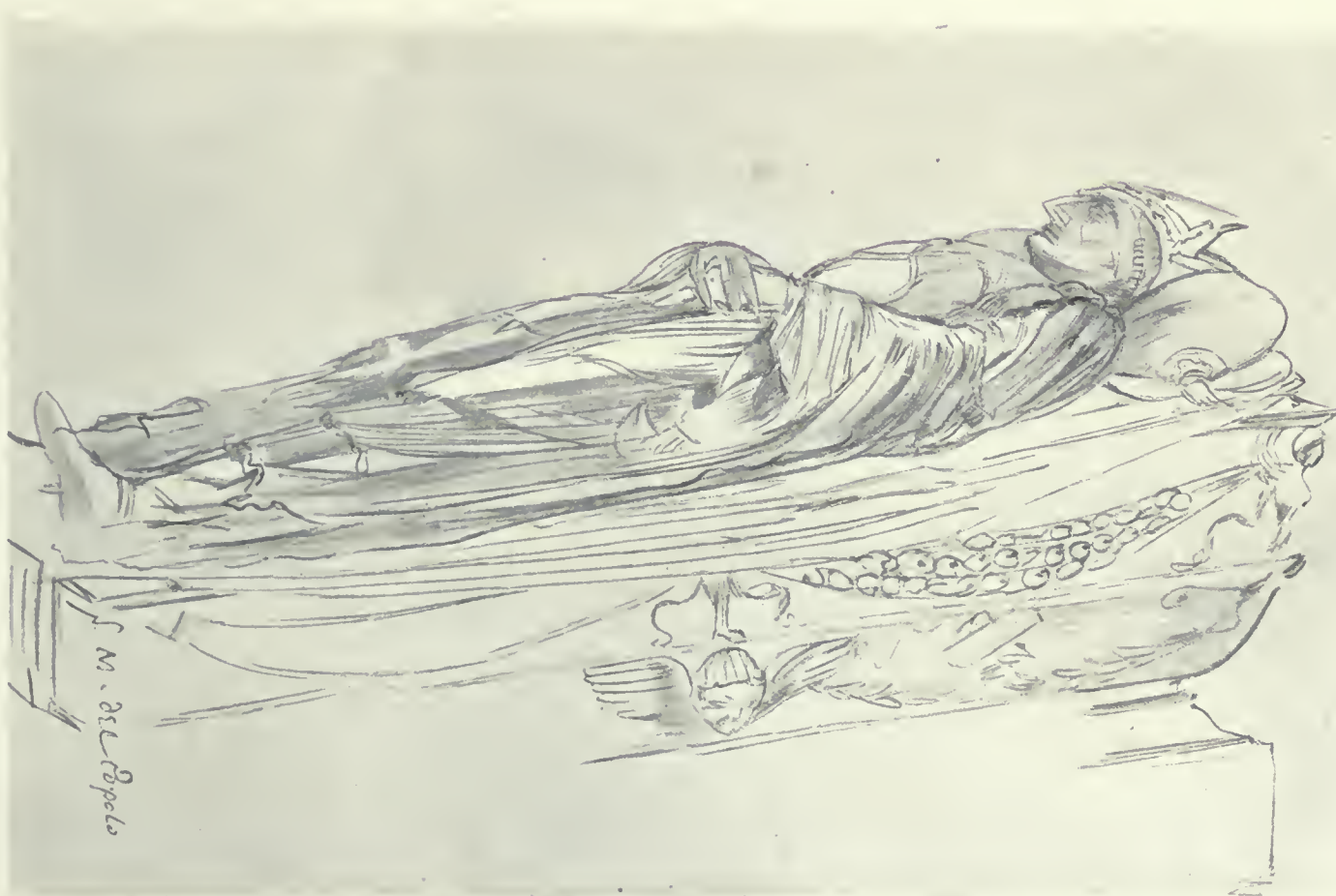
No. 3.—The Late Gerald Horsley.



TOMB IN S. FERMO MAGGIORE, VERONA.



FAIRFORD CHURCH.



TOMB IN THE CHURCH OF S.M. DEL POPOLO.



A BISHOP'S THRONE.



DETAIL OF A CANDLESTICK.



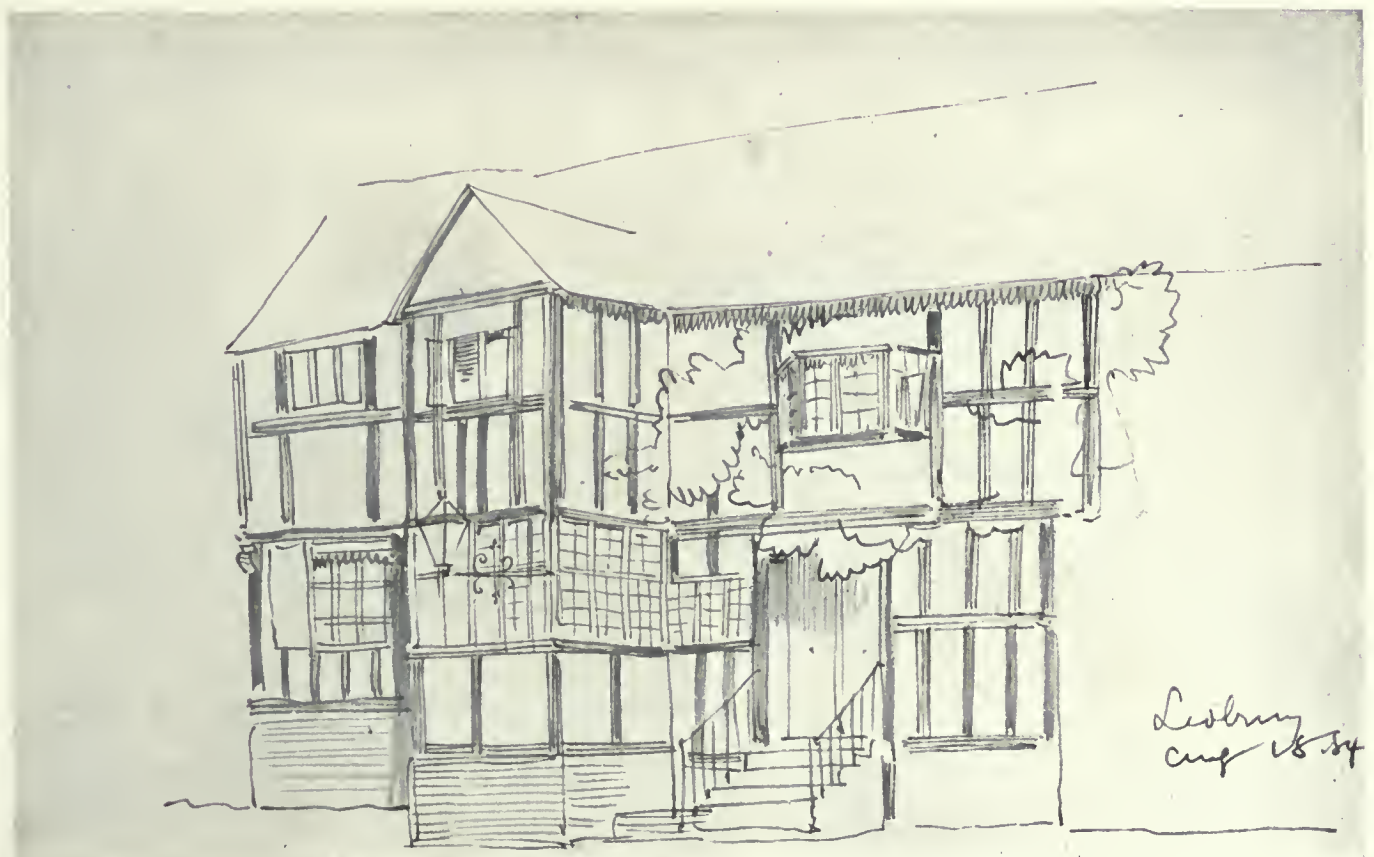
AN OLD HOUSE, EVESHAM.



HALF-TIMBER WORK AT TEWKESBURY.



STUDY OF A DUCK FOR DECORATION.



A HALF-TIMBERED HOUSE, LEDBURY.

Twenty Years of British Architecture.

Editorial and Some Lay Views.



NEW SHOWROOM, BIRMINGHAM.

Harvey and Wicks, Architects.

TO disparage the building of our own day has long been a cliché with writers and speakers. They will touch on the deplorable ugliness, let us say, of Holborn or the Charing Cross Road, and with a gesture of hopelessness are content to leave it at that. Even the educated are so timid in matters of taste that they take refuge in the criterion of age, which is at least a calculable or arguable fact, and will judge a building or a piece of furniture solely by this. Yet they would think it odd thus to criticize poetry or music. The fact is the architecture of our own day has been continually misjudged for three reasons. First, by a looseness of thinking, it is saddled with the misdemeanours of those preceding periods which are not yet far enough in the past to have acquired a title and a character of their own, with the gloomy basements and bad service of the sixties, the restless prettiness or terra-cotta ferocity of the seventies. Second, it is almost wholly spoken of and judged as street architecture, whereas the great bulk of its best work has been done in country places, on hill-tops or remote quiet spots and privacies where only a few eyes have seen and enjoyed it. Third, and most important, it has been judged, and naturally, by the bulk which is apparent and obvious to all passers-by—work which has been done by men who were primarily interested in values of frontages and rents, who are expert in those matters and were employed for that reason. For architecture suffers more than any other art from the disease of parody. What is beautiful and fitting in its proper place, with reason and scale and right handling to foster it and give it life, is ever so easily caricatured in the half-memory of a slipshod mind, till it degenerates into the banal trade-mark of facile draughtsmen, and the fountain-head itself is defiled by the taint of the streams which apparently issue from it. On all sides the sad parody goes on, the parody of the frank but uninformed plagiarist: the parody of the speculating builder whose aim is (or was in the days when he built) to gather features, as a man might collect butterflies, and pin them up, all kinds together, on the specimen board of his rows and avenues; and the parody of the estate agent who must catalogue some simple country dwelling as a “picturesque example of Queen Anne.”

Architecture is judged by the bulk of work seen—no other art is. No one dilutes the good with the bad in order to arrive at a judgment of the literature of our day. No one

judges painting partly by the covers of chocolate-boxes, or seeks to know what our musicians or dramatists are doing by working out the lowest common multiple of all their endeavours. Architects have long known the quality of the work which has been going on during the last twenty or even thirty years—the large vision of Shaw, the colour and mystery of Bodley, the spacious planning of Webb, the warm and vivid judgment of Blomfield, the sweet efficiency of Newton, the humour and audacity of Lutyens, Burnet's sheer straightforwardness, Lorimer's happy intricacy, Scott's new way with old themes, and many another, whom to recall would fill a volume. But not so the public, our masters. They pass by unheeding on the other side, intent on reaching Jerusalem before the markets open.

It is to combat this indifference, to direct this unheeding interest towards the good that now is and the greater good that shall be, that the Architecture Club has been founded. And its exhibition of photographs and models of finished works, held last month at Grosvenor House, should have made a good beginning of the work. It was very wise to have photographs, which all men can understand, and which they believe are less misleading than drawings. It is to be hoped that photography will be more generally adopted for architectural exhibitions, and that even the Royal Academy will yield in time. It is the only way to show architecture, save to architects. This is not to say that photographs may not mislead. Much may be done by a clever contriver of light and shade and a dull building dressed in all the magic of atmosphere. But this can be discounted in time. The great point to bear in mind is that the public understands and likes photographs: it likes, but mistrusts, perspective drawings: it dislikes and misunderstands plans and elevations. At the moment there are hardly six photographers who can take photographs of architecture. The aim should be to give the impress of mass; and to attain this by designing the picture in light and shade. The Americans are ahead of us in this. They take every advantage of their sunshine. Our own photographers seem rather to aim at getting as much as possible of the building into a plate of a given size. The result is a loss of character.

The Architecture Club, then, is to be a trumpeter of what is good. It will do what it can to initiate a school of patrons. The days of the individual great patron are over, anyhow for us. The popes, or the French kings, or our own rich



THE REGENT THEATRE, BRIGHTON.

Robert Atkinson, Architect.

noblemen of the past, were men of culture in the arts, and would pass artists on one to another. But in our own day it is great institutions and commercial corporations that are the patrons, and in the matter of architecture, which is not one of their first interests, they are liable to the weaknesses and compromises of all committees; the secretary's cousin seems the obvious person. The Club is to be a trumpeter; but there is a danger of abuse. Let it not trumpet individuals, but the principles that are common to all who have hopes for architecture. It must use its influence to make others see, as far as we know, what architecture is and what its aims are; and, above all, to make them believe that it is worth while.

We are happy to be able to print communications on the subject of the work of the last twenty years from three distinguished amateurs of architecture.

THE nineteenth century in England—though all its mistakes are explicable by its difficulties and it was a period of earnest effort—produced a larger proportion of eyesores amongst the new buildings than any other century of which we have record. The reasons are complicated, the nature and vices of the eyesores very varied: they cannot be entered into here. The fact is now generally admitted. The significant and cheering thing about the last generation is that it has seen this proportion of eyesores steadily dwindling.

Even where we imitate we imitate more successfully, and

mere imitation is on the wane. The increasing tendency to conform intelligently to the requirements of our own times has gone with an increasing distaste for slavish bookwork, for irrelevant decoration, and for camouflage in building. Architecture must always have a basis to start from: the revolt against restless miscegenation of old forms, profuse misuse of dead ornament, and elaborate copying of detail no longer naturally expressive of our civilization, drove our architects back upon the simplest and most "structural" styles they could find—the Classic and that plainest of classic derivatives described as "Queen Anne" or "Early Georgian." If we develop, as we may, a general modern tradition, its roots will lie there, and in the box-like blocks which were the first efforts of modern Americans to accommodate themselves to the needs of present-day offices and factories. Let a natural ornament flower as it will; let the remotest things grow naturally from this stem, as, in long process of time, even English Decorated grew, in devious descent, from the modes of Greece, Rome, and Byzantium. But fearless honesty of plan and simplicity of design had to be the starting-points of any revival worthy the name and not a mere erudite affectation.

Honest building is increasing, and, by the same token, the number of architects who are passionately interested in their art. The condition and character of that art is perhaps more surely indicative than anything of the mental health and proclivities of a civilization. It is certainly the art which most continuously affects us in our daily lives. J. C. SQUIRE.



THE UNION BUILDINGS, PRETORIA, SOUTH AFRICA.

Herbert Baker, A.R.A., Architect.

IT is admittedly a difficult thing to estimate at their correct value the achievements of one's own generation in any kind of human activity. In art and architecture, however, the course of centuries has established certain standards and principles of more or less general application, by which the work of any age, even the present, can be judged without undue presumption or risk of grievous error.

So judged, the story of British art and architecture during the past twenty years, and even more especially of the last decade, appears to me to be one of remarkable, nay, of stupendous progress. I, for one, am quite confident that it will be so regarded when time returns its final verdict upon our day. In my opinion the verdict will be the same whether directed to the works which present-day painters and architects will leave behind them, or to the interest, taste, and power of appreciation displayed by the general mass of the public. In both departments the past twenty years have seen a great advance. No doubt the one element of progress has not been without its effect upon the other.

To quote examples in a short appreciation such as I have been asked to give would be a difficult and somewhat invidious process. Fortunately it is not necessary to do so to any extent, but as an instance of modern architecture at its best and highest I may refer with confidence to the Thistle Chapel at Edinburgh. Here is combined to perfection the knowledge and power of execution of the present with the thoroughness, fertility of imagination, and attention to detail of the best periods of the past. The new cathedral at Liverpool is another example that may fairly be quoted; while, in more general terms, there has been during the period in question a most gratifying improvement in the conception and execution of public buildings as a whole.

Even more gratifying has been the greater attention paid to the claims of art in the grouping and design of small houses and cottages in recent building schemes. All are not

of equal merit; but many show an admirable understanding of the fact that the uplifting of a people depends upon moral and spiritual factors no less than upon health and sanitation.

In painting the story is the same. The work of the school of young painters now in England will stand as high in the estimation of future generations as the Dutch school of the seventeenth century or the Italians of the fifteenth century. It is, in my opinion, immeasurably superior to anything to be seen to-day in any other country.

Present-day British art and architecture are moral and educative assets of immense value. It is to be hoped that the progress made will not be lost. In art the effort to create is life. Originality, however, should not be degraded into eccentricity. One of the chief lessons of the past,

and, in my opinion, the best guide to the future, is the power of simplicity of line and the danger of over-decoration.

Painting and architecture, however, are historically, and always should be, complementary arts. Every opportunity should be given to the best of our young painters to decorate the works of our leading young architects, instead of being kept, as they too often have been, in water-tight compartments. On such lines the story of the progress of British art and architecture may well go on from strength to strength.

PHILIP SASSOON.



LLOYD'S BANK, ANDOVER.

Horace Field, Architect.

THE ARCHITECTURE CLUB.



Plate III.

April 1923.

BARTON ST. MARY, EAST GRINSTEAD.

Sir Edwin Lutyens, R.A., Architect.



OFFICES FOR THE LIVERPOOL AND LONDON
AND GLOBE INSURANCE CO., MANCHESTER.

Percy S. Worthington, Architect.



BUSINESS PREMISES,
DUKE STREET.

E. Vincent Harris, Architect.

THE houses and gardens of the last twenty years show this marked contrast with the work of the previous fifty: they represent the beginnings of a new tradition as compared with the irresponsible eclecticism of the nineteenth century. Architects and clients alike preserve their freedom of choice as between the varied historical inspirations of modern design, but there is a growing unity in method of treatment, based on a better knowledge of the "periods" (unpleasant, but inevitable word) themselves and of the qualities they exhibited. The present high level of achievement seems to result from the convergence of two streams of effort—the school of Norman Shaw towards better design and that of Philip Webb towards a right and pleasant use of materials. In the result there is now a general level of accomplishment which was evident

in the work of very few men during last century. This is mainly due, no doubt, to the immense advance in the education of architects and the consequent increase in the influence of the ablest men on the work of their fellows, but no small credit must be given to the clients themselves. The notable enlargement in the scope of the popular literature of houses and gardens, the profusion with which the best work, both old and new, has been illustrated and explained during the last quarter of a century, and the re-establishment (still partial but growing) in the public mind of architecture as the most significant of the arts, have backed the efforts of architects themselves.

I believe this movement is increasing in force and volume, and that in another twenty years ignorant house design will find little market.

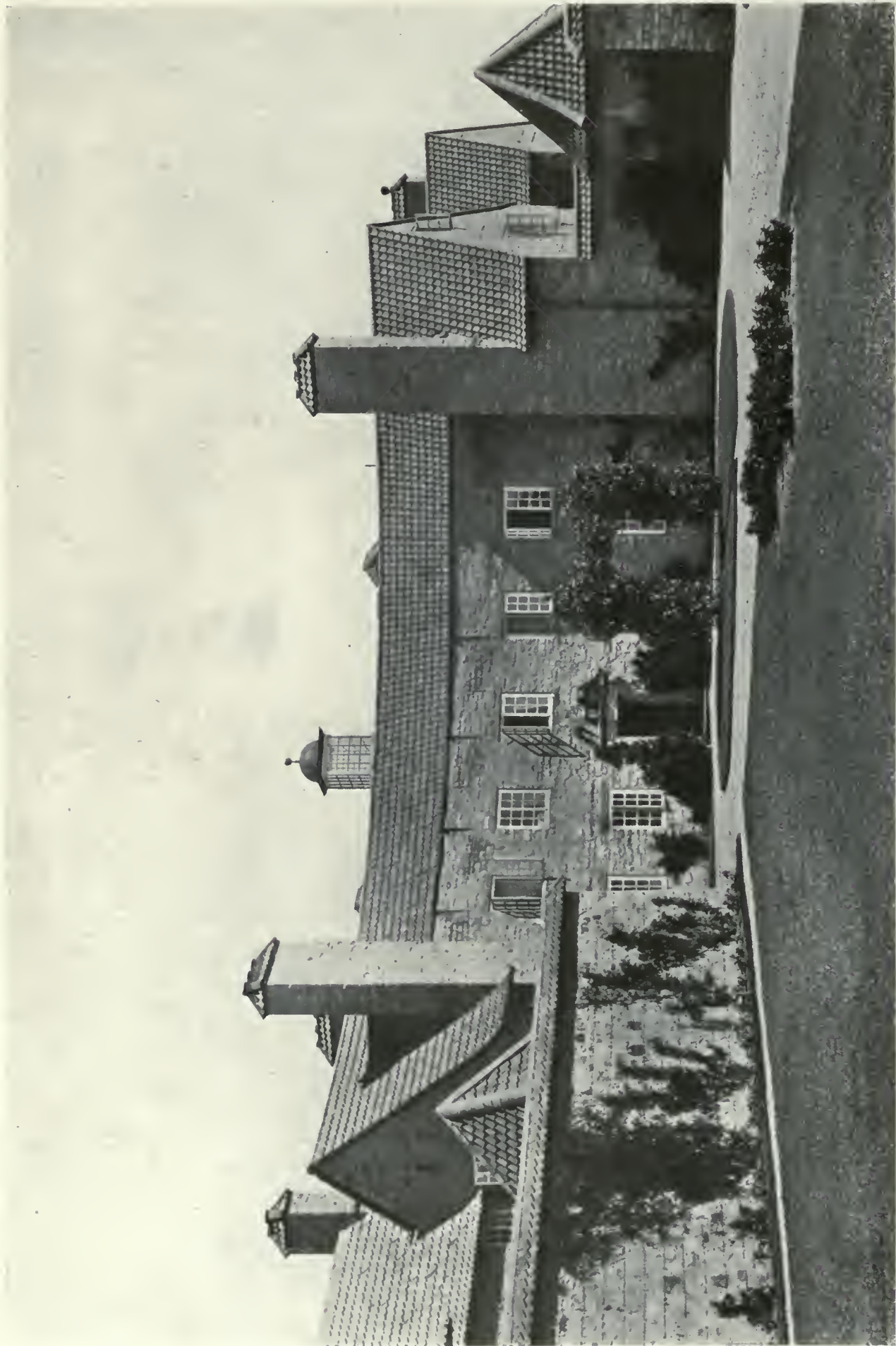
LAWRENCE WEAVER.



VIEW OF TERRACE AND YEW GARDEN, EATON HALL, CHESTER.
Detmar Blow and Fernand Billerey, Architects.



THE BATHING POOL, PORT LYMPNE, NEAR FOLKESTONE.
Philip Tilden, Architect.



HIGH WALLS, GULLANE.
Sir Edwin Lutyens, R.A., Architect.



COLD BLOW, MARLBOROUGH DOWNS.
Clough Williams-Ellis, Architect.



HOUNDSTALL HOUSE, SUSSEX.
The late Alwyn Ball, Architect.



COURT LODGE, GROOMBRIDGE, SUSSEX.
John D. Clarke, Architect.

Correspondence.

The First Atelier of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In 1913 the Beaux Arts Committee, with the support of the Society of Architects, established the First Atelier of Architecture in London. The principle on which its training is based, in contradistinction to all previous forms of training, is that architecture is primarily a logical interpretation of human needs and only in so far as it fulfils this function can it be claimed to be noble or expressive.

The First Atelier has no university or other great teaching body which can maintain it upon a secure and permanent financial basis, and we venture to ask your assistance in our effort to establish a maintenance fund of £600 a year.

A statement is enclosed describing the function and work of the atelier, and it is felt that, having produced excellent results, it should not be allowed to languish for lack of funds, and we hope it is only necessary to bring these facts before the architects and art-loving public, when the money will be forthcoming. Any of the undersigned will be happy to supply further information and to acknowledge receipt of funds for this outstanding work in the higher education of architects in this country.

Yours faithfully,

JOHN W. SIMPSON, PP.R.I.B.A.
(Chairman).

H. V. LANCHESTER, F.R.I.B.A.

ARTHUR DAVIS, F.R.I.B.A.

ERNEST H. SELBY, F.S.I.

PERCY B. TUBBS, F.R.I.B.A., F.S. Arc.

R. GOULBURN LOVELL, A.R.I.B.A., M.S.A.

H. P. CART DE LAFONTAINE, A.R.I.B.A.
(Hon. Secretary).

The Beaux Arts Committee, the First Atelier of Architecture,
28 Bedford Square, London, W.C.1.

The Architectural League of New York.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—To commemorate the bi-centenary of the death of Sir Christopher Wren simultaneously with the arrangements in London the president of the Architectural League of New York, Mr. Howard Greenley, and the members of the Executive Committee, hung a wreath under the portrait of Sir Christopher Wren in the annual exhibition, which is just taking place at the League; and Mr. Greenley made the enclosed speech, which I think you probably would be very interested to publish in your good magazine.

With assurances of personal regards, believe me,

Faithfully yours,

ALFRED C. BOSSOM.

The Architectural League of New York, 215 West Fifty-Seventh Street.

SIR CHRISTOPHER WREN.

The 38th Annual Exhibition of the Architectural League is strengthened and embellished by a comprehensive exhibition of the work of notable contemporaneous English architects officially shown for the first time in this country through the courtesy and interest of Paul Waterhouse, Esquire, the president of the Royal Institute of British Architects, seconded by the untiring efforts of our esteemed member, Mr. Alfred C. Bossom.

This exhibition takes on further significance by the fact that simultaneously in England and here in America we are offering to Sir Christopher Wren, perhaps the most notable of all English architects, the honours of bi-centenary remembrance. His lofty expression of the value and importance of architecture may be summed up in his own words: "Architecture has its political use, public buildings being the ornament of a country. It establishes a nation, draws people and commerce, makes the people love their native country, which passion is the original in all great actions of a commonwealth."

Of his history you are all well acquainted. Born on October 20, 1632, his early education was acquired at Westminster School

and afterward at Oxford. Until he was thirty years old he displayed no distinct tendency toward the art of architecture, confining himself to matters of science to which he made valuable contribution. After the Great Fire of London in 1666 he developed a comprehensive plan for the rebuilding of the City, which in point of design can be said to be some 200 years in advance of his time. His masterpiece is unquestionably the Metropolitan Cathedral of St. Paul in London, originally begun upon the lines of Inigo Jones, of which great master he was the pupil. To show the prodigious quality of his work in his capacity of Surveyor-General of the King's Works, a position he held for forty-nine years, reference should be made to the churches of London, of which he reconstructed over fifty on their mediæval sites in the Renaissance manner, with special attention to St. Mary-le-Bow in Cheapside, St. Bride's in Fleet Street, and St. Martin's in Ludgate Hill, whose towers and steeples are of surpassing beauty. Of equal importance are the new wing at Hampton Court Palace, Greenwich Hospital, Kensington Palace, Marlborough House, and the library at Trinity College, Cambridge.

Perhaps one reason for his success can be attributed to the extremely able body of fellow craftsmen he gathered around him, a subject of unusual significance to the members of the League in the principle of its own composition. Such names as Strong, his master mason, Jennings, his master carpenter, Cibber and Grinling Gibbons, his sculptors and carvers, and Jean Tijou, his iron-worker, and the craftsmen that worked under him.

The last five years of his life until his death in February 1723, are somewhat clouded by the neglect he suffered at the hands of his official patrons. Nevertheless, he has left us a memory as imperishable as the monuments he conceived and executed.

The architecture of Christopher Wren in England represents the soul of a man of whom England should ever be proud. An architect, sprung from and nourished by herself and worthy to be placed in the first rank of men of genius of all time.

And so, with entire consciousness of the honour of representing you, the Architectural League of New York, in this memorial ceremony which we are conducting here to-day, and which will be also performed at the ceremonial in the Cathedral of St. Paul in London by his Excellency the American Ambassador, I place this tribute from American architects of to-day at the feet of the great architect of yesterday whose name and whose work is an inspiration for all ages: Sir Christopher Wren.

HOWARD GREENLEY.

President, Architectural League of New York.

Carclew House.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I am much interested in an illustration (in your February number) of Carclew House in an article on Devoran. It is curiously like "Gatcombe," Minchinhampton, Gloucester. This house was built by the Sheppards at the end of the eighteenth or at the beginning of the nineteenth century, and sold to David Ricardo, the political economist, who died there in 1823. It is now inhabited by my brother, Col. Ricardo. There seems to be no record of the architect of "Gatcombe." The central part of the house is identical except that the pillars cease at the first story. At the extreme left end there is a clock and billiard-room somewhat similar to "Carclew."

I wondered whether there was any record of the architect of the central part of Carclew House, or of what other houses he built.

Yours truly,

M. H. TABOR.

"Evegate,"

Bocking, Braintree.

Mr. H. J. Birnstingl writes: I have not been able to ascertain the name of the architect of Carclew House. It is a characteristic example, however, of the houses of this period; and the fact that the order at "Gatcombe" goes only through one story seems to indicate that the two houses bear a resemblance to each other on broad lines alone. There is, of course, a strong family resemblance between many of the houses of this period.

Selected Examples of Interior Decoration.

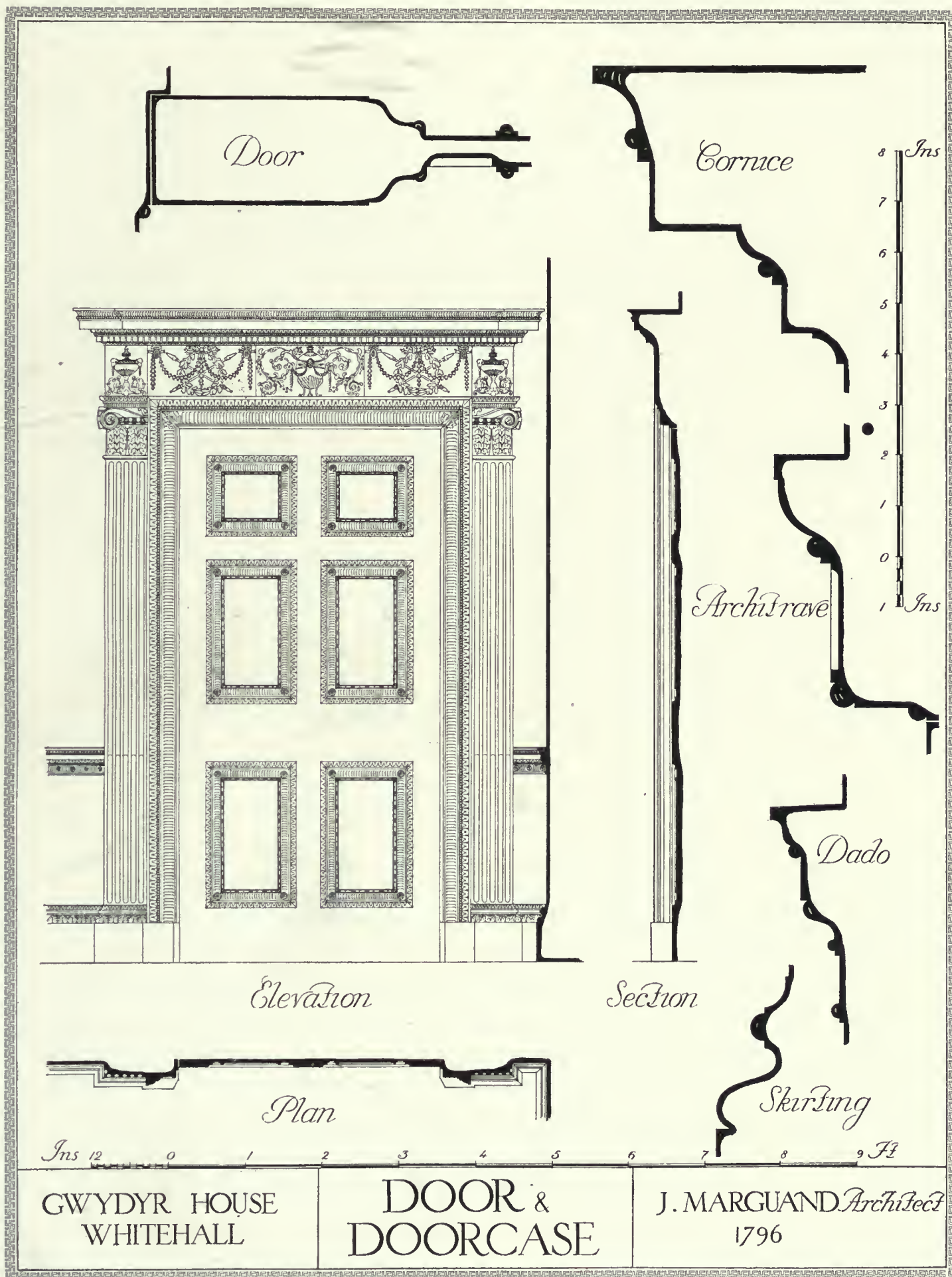
In Continuation of "The Practical Exemplar of Architecture."

A Door and Doorcase at Gwydyr House, Whitehall.



A DOORWAY AT GWYDYR HOUSE, WHITEHALL.

J. Marguand, Architect.



SELECTED EXAMPLES OF INTERIOR DECORATION.

Measured and Drawn by Christopher C. Woodbridge.

Recent Books.

English Furniture and Decoration.

"English Furniture and Decoration of the Later Eighteenth Century, 1760-1820." M. JOURDAIN. B. T. Batsford, Ltd., £3 3s. net. 1922. 272 pp., 400 illustrations, 9 in colotype.

When the Emperor Diocletian abdicated the imperial throne of Rome and retired to his Dalmatian palace at Spalatro, which had been built for his retirement, he was, quite unwittingly, establishing a fashion which was destined to dominate the architectural taste of England throughout the latter half of the eighteenth century. This is the super-classical age, and as all such manners tend to become depraved, it was left to Thomas Hope, of Deepdene—that atrocious mansion which one passes after leaving Burford Bridge on the road to Dorking—to drag this classical taste in the mire, and to translate the stately dignity of ancient Rome—born under sunny Italian skies and fitted to the taste of a people of a long-past age, in toga, circlet, and sandal—and to travesty it badly for the domestic needs of another race—in knee breeches and scratch wigs, in a colder clime—as unsuited to England and the English as the Kaffir kraal would be to the Esquimaux.

The prime agent in this revolutionizing of English architectural taste was Robert Adam, who set sail from Venice on July 11, 1757, and arrived at Spalatro on the 22nd of the same month.

Of his journey, of its vicissitudes—among which was the experience of being nearly arrested as a spy—it is needless to refer here. The result was the magnificent and costly volume, "The Ruins of the Palace of the Emperor Diocletian in Spalatro," which appeared seven years later.

The rise of Robert Adam as the fashionable architect of his day is extraordinary, even when his masterful personality and his personal or professional qualities are considered. The son of an architect, brother to three others who were of considerable assistance to him in his later work, the protégé of Lord Bute—even with all these advantages, the extent of his practice and the evidences of his own activities, which are present everywhere, are truly amazing. Still more astounding is the fact that he induced so many patrons, not to erect new houses in his style, but to alter, at large expense, many mansions which had been built and finished not many years before.

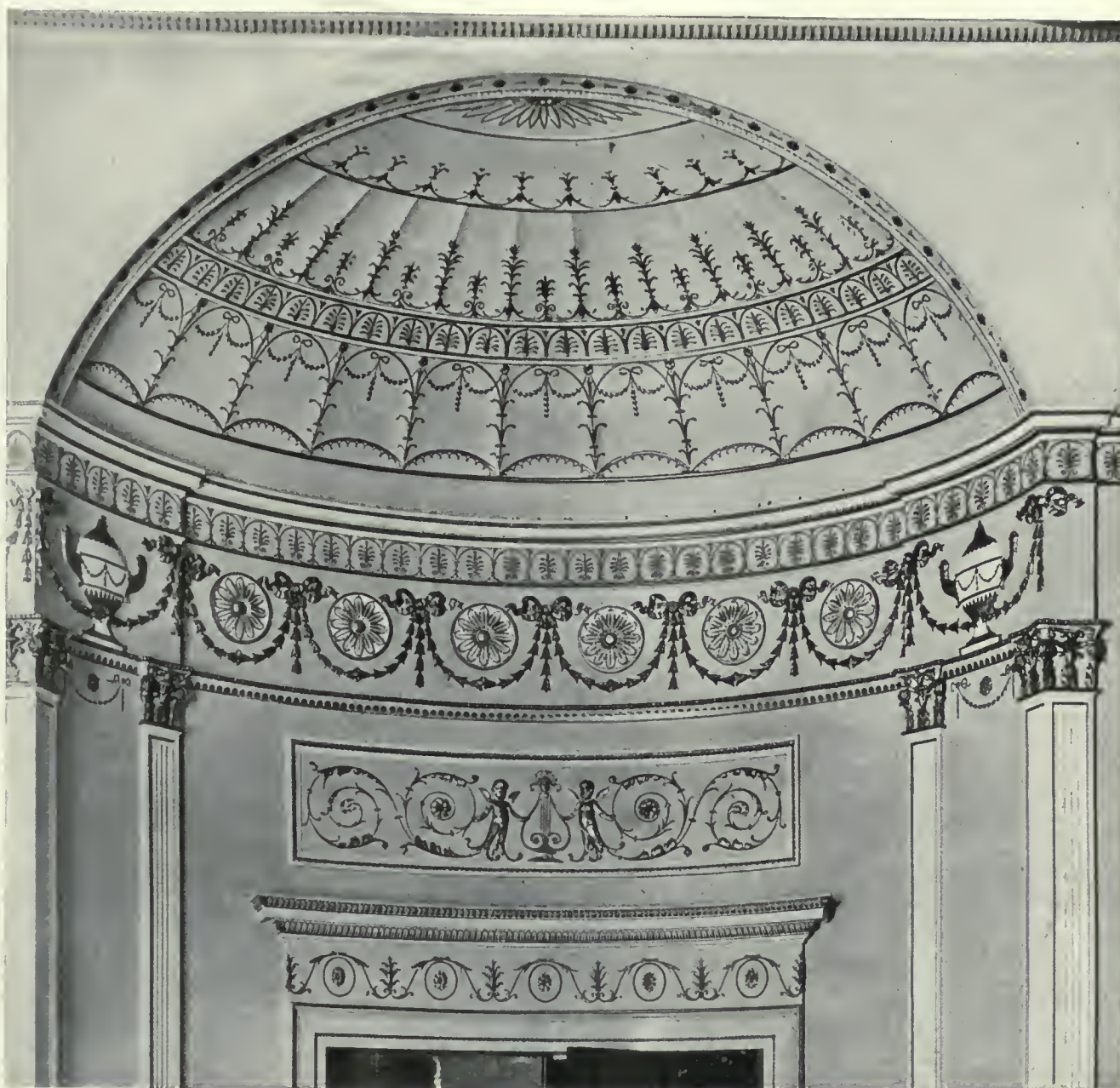
It is with this classical age that Miss Jourdain's book concerns itself, and the author writes with a systematized knowledge and an orderly marshalling of fact and chapters which is of the greatest assistance to the student. The publisher's announcement that this is the fourth volume of a series, of which the first (by Miss Jourdain) has yet to appear, and the second and third by Francis Lenygon have been with us for some years, we can afford to ignore, as this book is complete in itself.



CEILING OF THE SALOON, HEVENINGHAM HALL.

(Circa 1797-99.)

From "English Furniture and Decoration of the Later Eighteenth Century, 1760-1820."



DETAIL OF ALCOVE OF BALLROOM, 20 PORTMAN SQUARE.

Robert Adam, Architect.

(Circa 1775.)

From "English Furniture and Decoration of the Later Eighteenth Century, 1760-1820."

The chief characteristic of Adam's work is its dignity. True, the same may be said of his imitators, such as James Wyatt, whose scheme for the dining-room at Heveningham is shown on p. 146. It is easier to imitate than to create, however, and in this scheme Wyatt's decoration above his door-heads is puerile and meaningless and his apsidal recesses are weak. In the detail of the alcove in the ballroom at 20 Portman Square is shown what Adam could do with a similar scheme twenty years before. That Wyatt could succeed is evident by the ceiling of the saloon at Heveningham, although Biagio Rebecca is responsible for the real effect.

Another characteristic of the work of Adam—and, in fact, of the age itself—is the lavish use of ornament in painting, plaster, stucco, carving, or inlay. In furniture an effect of richness may be obtained by this means if judiciously used, but in decoration the tendency to over-elaboration is difficult to repress. That the same idea occurred to Robert Adam is evident. His restrained elevations and interiors are easily his most successful. That he pandered to the taste of his time is obvious; that he did this

against his better judgment is no less evident. To those who have placed their rooms at the mercy of the commercial decorator nothing is more apparent than the fact that "a little of Adam goes a long way." It may also be remarked that graining of soft woods, if done for the reason quoted by Miss Jourdain on page 61, namely, "not with a view of having the imitation mistaken for the original, but rather *to create an allusion to it* [italics not in the quotation] and by a diversity of lines to produce a kind of variety and intricacy which affords more pleasure to the eye than a flat shade of colour," is in much the same category. Bismarck's "lath painted to look like iron" is not comparable to this kind of sham.

Miss Jourdain's book is comprehensive and instructive—a few pages of text to each chapter, followed by the relative illustrations. She deals with the sculptors and designers, from Wilton and Nollekens to Flaxman and Wedgwood; with materials and processes—scagliola, graining, gilding, stucco and composition; with the decorative painting of Angelica Kauffmann, her husband, Antonio Zucchi, Cipriani and Pergolesi; with the development



DOORS AND ALCOVES IN THE DINING-ROOM, HEVENINGHAM HALL, 1797-99.

James Wyatt, Architect.

From "English Furniture and Decoration of the Later Eighteenth Century, 1760-1820."

of the chimneypiece (the pewter appliqué work of Boulton is here explained for the first time in books of this kind) and of the staircase, the door and its architrave and overdoor; and with chapters on plaster, metal work and the lighting of rooms of the period to conclude the decorative section. The remainder of the book is devoted to furniture, beginning with the work of the Heppelwhite school and tracing the further evolution in the hands of Sheraton until the final debasement of the English Empire. Many would say (and many more would agree) that the latter, in text and illustration, could have been omitted without disadvantage to the book, and if the space thus devoted had been utilized for further illustration of those pieces of the earlier years of which the cultured cabinet-maker can well be proud, that the substitution would have greatly advantaged the book as a whole.

Of this earlier furniture, choice in design, fine in execution, and of beautiful timber, the pedestal and urn reproduced here from Fig. 360 in the book is typical of a skilful and cultured period, and Mr. Charles Kinderman is to be congratulated on its possession.

HERBERT CESCINSKY.

English Architecture at a Glance.

"English Architecture at a Glance." With an Introduction by Frederick Chatterton, F.R.I.B.A. London: The Architectural Press, 27-29 Tothill Street, Westminster, S.W. 1. Price 1s. net.

The sub-title of this book describes it as "A Simple Review in Pictures of the Chief Periods of English Architecture." This is exactly what it is. You have Norman, Gothic, Tudor, Renaissance, and so on, split up into their various periods and illustrated on one page by a drawing of a Norman church or a Georgian palace, and on another by sketches of the typical details and decoration of the period illustrated. There is a criticism one can level at the letterpress that it is not sufficiently descriptive of the drawings; it deals in short and striking paragraphs with the more general aspects of architecture. But, on the other hand, for the layman—and for him this book is intended—nothing could be more useful from the point of view of propaganda than that he should have presented to him a wider vision of architecture. This is essentially the sort of book an architect could give to his clients. It is small, cheap, enlightening, and the pen-drawings by J. D. M. Harvey are exquisite. C.

Italian Renaissance Architecture.

"Italian Renaissance Architecture." By GEORGES GROMORT (Ecoles des Beaux-Arts, Paris), translated from the French by George F. Waters. John Tiranti: London. 20s.

The literature of Italian Renaissance architecture continues to develop, and it is a period of such vital importance to the student of modern architecture that no apology is needed to introduce a work on the subject by an eminent French authority.

In size, form and structure the book under consideration is closely modelled on the English standard volume, "Italian Renaissance Architecture," by W. J. Anderson, and it may be asked whether there is room for this volume, when to Anderson Sir Thomas Jackson's excellent contribution* has recently been added. The publisher's note tells us that for some time the author persistently refused to allow his book to be published in English, because he fully acknowledged the debt which he owed to the late Mr. Anderson, and stated that if the English work had been translated into French it would have been superfluous for him to have written the book at all. But there is, surely, room for many books on a period so vital to all interested in the art of building. The fresh, critical attitude of Sir Thomas Jackson, the frankly unsympathetic yet brilliant study by Mr. Moore,† and the analytical theorizing of Mr. Geoffrey Scott,‡ all throw a new light on a period which cannot be too familiar or be seen from too many points of view. The fact that Professor Gromort was awarded the Bailly Prize of the Institut de France in 1914 for this book is sufficient proof of its excellence.

It must be clearly understood that the volume has a strictly limited objective. No general text-book of this kind can go into much detail, and this is a general introduction dealing with the most famous buildings of the most famous men. The large and intricate subject is, however, handled with a wide grasp of essentials, a largeness of view, and a clearness of analysis that is admirable. Take, for instance, the emphasis laid on the *ensembles* of big schemes, which is particularly French in point of view and one which is too often lacking in our English books.

Professor Gromort is a whole-hearted supporter of Renaissance principles, and he boldly meets the detractors of the period, and champions it as being unequalled in originality by reason of extreme diversity and flexibility. He extols whole-heartedly the charm which is one of the most exquisite of its qualities: its works were conceived with fervour and executed with delight. There is no tedium, for each detail is considered with constant joy.

On examining the structure of the book it will be found that the chapter headings are almost identical with those of Anderson. The author has grouped subjects in chronological order, in preference to grouping them geographically. For instance, with Quattrocento Florence of the Early Renaissance (1400-1500) he groups the early work round Milan and in North Italy; with the Central Period of Culmination in Rome (1500-1550) he groups Sanmicheli and Sansovino in Venetia; and with the

Period of the Decadence in Rome (1550-1650) he groups Palladio in Vicenza and Alessi at Genoa.

The chapter dealing with the Early Renaissance calls for little comment in detail. We are told of the influence of local styles and methods of construction, how the mediæval buildings of Florence, the Roman antiquities of Verona, the palace types of Venice were all moulded to form a basis of the new style, transcribed in Roman elements. He reminds us, further, that in the north the earlier uses of the style followed much the same

tendency as that which occurred in France under Louis XII, from that error in principle where distance from Rome and the essentials of antiquity led to an undue importance being placed on ornamentation, the perfection of which could ill atone for carelessness in composition.

One feels that the writer, trained to the French grand manner, turns from the earlier experimental phases to the work of the culmination with relief, and it is most interesting to compare this with the diametrically opposite sympathies of Sir Thomas Jackson. Clearly and crisply the personalities of the Great Age are set before us: Julius II and his Bramante, Leo X and his Raphael, Agostino Chigi and his Peruzzi, Paul III and his Antonio the younger. With great zest and conviction we are told that these men scorn wealth of decoration to give greater value to essential qualities, and that this is pre-eminently the period of plans, because the first consideration as regards composition and study is that of unity, proportion and character.

The little disputes of experts are not finally settled, and there are no startling additions to Renaissance scholarship. The author is one of those who still hold that Bramante designed the Cancellaria, and he attributes the porch of Sta. Maria in Domnica to Raphael; but in the latter case there is, among Peruzzi's drawings, a detailed elevation that seems to prove the latter's authorship conclusively.

But these details are rather beside the point, for, as has been said, the book is manifestly not intended for the research scholar and Renaissance specialist, but is, rather, a manual for the general student and a reminder to the duller memories of older men.

Professor Gromort's whole-hearted enthusiasm rises in a crescendo that culminates with his chapter on S. Peter's and the Vatican, which is, to him, the *great work* of the Renaissance and the most important production of modern times. It is represented as the *résumé* of the civilization of two whole centuries, the presentation of a vast *ensemble* comparable to that of Versailles, the symbol of a great power.

S. Peter's is the waiting-hall for the whole of Christendom; it represents a vast and catholic idea: it is the home of all the Faithful, where one from the uttermost ends of the earth may, at any hour, make his confession in almost any known language.

It is the counterpart of the Fora of Imperial Rome, with their great basilicas, designed to impress the colonist from some far-distant province, to symbolize the established power, the everlasting reign.

The simple, clear and masterly conception of Bramante and his indomitable master were marred in execution by the hesitancy and transformations that inevitably followed during one hundred and twenty years of building under twenty popes and ten architects, and it was later still that Bernini conceived the incomparable atrium that forms so worthy a forecourt to the



A MAHOGANY PEDESTAL AND URN.

From "English Furniture and Decoration of the Later Eighteenth Century."

* "The Renaissance of Roman Architecture—Italy."

† "Character of Renaissance Architecture."

‡ "The Architecture of Humanism."

greatest church of the world. Yet, in spite of blemishes, who can fail to admire the vast conception of the whole lay-out, the harmonious disposition of the great vaults, the space values, the stupendous glory of the dome? The splendid analytical eulogy is admirably illustrated by a general plan of the whole group, which, with the views from the air, are of the greatest value and fulfil a need that is felt in other books.

If one may offer a slight criticism, the account of Sanmicheli seems a little inadequate and in the nature of an anticlimax. The enormous output of the great Veronese, the organization of his office, his zealous band of nephews and the far-flung line of works down the Adriatic Sea and at Corfu, and on to Crete and Cyprus, for which he was responsible as the chief military architect of the Venetian Republic, are scarcely indicated, and the facts are not too accurate. One can hardly agree that the Palazzo Bevilacqua at Verona is of 1520, as given in the text (1527 being given on the illustration), nor does the date 1524 given to the Porta del Palio give a true impression, for it was really his most mature work and not complete at his death. And we know from his tomb in the Church of S. Thomas of Canterbury that he died in 1559, not in 1569 as this book states.

The subject of the Decadence at Rome comes back again to the high level of the former chapters, and is treated with ability. It is a period which, in spite of the name given to it, has many important lessons.

Professor Gromort maintains that, in spite of all the value of Bramante's work, there is more to be gleaned from Palladio. These later men, in spite of aberrations of taste, take their inspiration from Roman *ensembles*—a favourite and expressive word—"The architects rediscover a feeling long forgotten, the feeling for air and light; in a word, the sense of space, which is perhaps the only real progress of modern times over the Renaissance. It is to this, for example, that S. Peter's owes a forecourt of satisfying breadth, worthy of being the access to the cathedral church of the Christian world." To this same spirit we owe the famous gardens of Frascati and Tivoli and Bagnaia, the tremendous conception of the Castello di Caprarola, the exquisite charm of the Villa di Papa Giulio.

Finally we come to Palladio, "who can be justly considered, in France especially, as the father of modern architecture." From the inexhaustible variety of the compositions of the great master of Vicenza the French architects of the seventeenth and eighteenth centuries drew inspiration for the greatest number of their *partis*.

"Nowhere," says the author in conclusion, "has the influence of this great period been so forcibly felt as with us. And it is in France, we must needs say, that it has been, especially in our times, the more diversely appreciated."

No notice of this English edition of this book can omit to draw attention to the fact that it is full of the most extraordinary misprints and spelling mistakes and minor inaccuracies. There is a wrong date here, a wrong reference there, and "english," "Venitians," "falen" and many such irritating faults crop up again and again. Moreover, the translator seems to get involved in many of his sentences. It is to be regretted that this really valuable book should not have been submitted to a proper proof-reading, and it is to be hoped that in the future editions which will almost certainly be needed these defects will be eliminated, for though they are only details, they occur so frequently that they distract the reader and to some extent mar what is in other respects an excellent and charmingly written book.

Only the highest praise can be given to the 155 illustrations, which form a valuable feature in a general book of this kind. They are excellently chosen, and there is a good proportion of measured drawings, for the most part very clearly drawn with a fine ink-line. Many of the photographs are fresh views of familiar subjects and, as has been mentioned before, the lay-out plans, such as the Piazza Group at Venice, S. Peter's, the Cam-pidoglio and renaissance gardens, call for special praise.

HUBERT WORTHINGTON.

Essays and Memorials.

"**Essays and Memorials.**" By J. W. SIMPSON, PP.R.I.B.A. With Illustrations. London: The Architectural Press, 27-29 Tothill Street, Westminster. Price 12s. 6d. net.

Too few architects of distinction and eminence venture in the arena of letters; but when they do, they show that the mental training of a profession which is always demanding from those who pursue it a creative faculty ever alert to face new problems, an unsleeping critical sense of their own and others' work, a life-long accumulation of things of interest, a touching of life at many points—this mental training is no bad one for a man of letters, so long as the power of self-expression, lucid and direct, has been kept fresh.

Mr. Simpson is the latest to open the doors of a well-stored mind, and in this little series of friendly papers he takes us with him from the France of Louis XIV to the England of Wellington and the educational problems of our own day. His account of Colbert makes that slave-driving and slave-driven figure live again, with his anxious frown that never relaxed save when he sat himself down with a sigh of satisfaction at his desk; and we share with him his trouble over his son, who proved himself, poor lad, better as a leader of armed men than as a clerk of works. The chapter on "Architecture and Engineering" should, perhaps, have been called rather "Architecture and Engineers," being an address given at Chatham with the aim of interesting sappers in the architectural point of view. The remark that man's mind always by instinct tries the complicated and ingenious solution of a problem first, and only arrives at simplicity by a process of elimination, is one of those truths which are the fruit of a life of experience and observation. The whole complicated questions of the so-called "Plan des Artistes" for the lay-out of Paris is thoroughly and clearly examined, and Mr. Simpson inclines to the view that most of the reputation it acquired is owing to the interest taken at the time in relics of the times of the Revolution, and that, in itself, it by no means shows an advance in its grasp of the problem over the work of the previous hundred years; that it was, in fact, not a town plan at all, but a medley of various suggestions, the somewhat slovenly and half-hearted work of a commission of artists, who had been collected to help the Revolutionary Government mainly on the financial side, and who made certain suggestions to the Directory. The title "Plan des Artistes" would be given perhaps more properly to the great survey plan of Verniquet, which was published in 1796 and sold at specially reduced terms to artists—the great plan, of which the original, mounted on an oak table 70 feet long and 14 feet wide, has been lost, in spite of repeated search.

We smile half-sadly with our author over the vicissitudes of the Place des Victoires, and no less over the misfortunes of a Somerset War Memorial, raised in honour of the Duke of Wellington—a memorial which, in spite of the approbation of the nobility and gentry of every rank, "didn't take." His last paper, addressed to students, Mr. Simpson heads with a line or two from Horace. There is certainly no spurning of *choreas* by our schools of architecture to-day, nor, judging from our author himself, is there any reason for the student to anticipate that his later years will be soured by a *canities morosa*. Major Barnes's little preface is most delicate and happy.

W. G. N.

The Architectural Revue.

"**The Architectural Revue.**" Being the Official Organ of the University of London Architectural Society. Price 6d.

Above the horizon of the architectural desert has appeared a new magazine which has scarcely created the sensation it deserves, though founded now for some two or three years. It is a graceful cross between "The Spectator" and "The Pink 'Un"; and Mr. J. C. Squire will be delighted to learn that it indulges in the art of architectural criticism, as witness the poem beginning "The Tiger is a noble Beast." THE ARCHITECTURAL REVIEW feels honoured in having been selected for god-parent to this irrepressible but delightful and promising infant.

H.

MASTERPIECES IN MARBLE



THE CHURCH OF
SS. ANNUNZIATA

GIACOMO della PORTA
ARCHITECT

GENOA

THE old Masters of Design were experts in the use of marble in the grand manner. The effects they obtained create a feeling of magnificence and grandeur in scale and massing, and provide a feast of rich colour and fine craftsmanship.

Architects know that lavish outlay will not in itself procure fine results in marble decoration. Discriminating judgment, practical knowledge, and wide experience in the use of marbles are the elements which ensure fine decorative effects.

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"Specification" 1923.

"Specification" No. 25, 1923. Edited by FREDERICK CHATTERTON, F.R.I.B.A. The Architectural Press. Price 10s. 6d. net.

It is a trite albeit somewhat threadbare remark that nowadays the practice of architecture requires an encyclopædic knowledge of building matters, and this is forcibly brought home to us at least once a year by the publication of such a volume as "Specification." A cursory glance at the contents page of this new volume should make even the most self-satisfied architect, if such a person really exists, humble-minded, for there are some thirty trades and sub-trades enumerated; and the "complete" architect is expected to have a more or less complete knowledge of them all, besides such other items as the historical significance of architecture, certain powers of draughtsmanship and design, the tact and diplomacy of an ambassador, and the persuasive eloquence and ability for compromise of the politician, the legal acumen of a barrister, with the business-like methods of a successful dry-goods store-keeper.

Bearing all these things in mind, and remembering that architects are but human after all, and that few of us can add the prefix "super," it is with undoubted cordiality that we welcome the publication of the volume we are referring to. That we do welcome its annual appearance is a tribute to its necessity and to the perspicacity of its editor and publishers.

This is the twenty-fifth year of its publication, and although it is ageing, the passing years sit lightly upon it, and seem but to make it the more mature, with no evidence whatever of the sere and yellow leaf of mere repetition in any of its 600 pages.

It fitly opens with a genial and characteristic letter from Mr. Waterhouse (the President of the Royal Institute of British Architects) and every one, be he architect, contractor or merchant, who reads it will heartily endorse the sentiments so vividly expressed in the last paragraph of his letter.

The volume proper commences with a series of "Special Articles" on "The Conversion of Existing Houses into Flats," "The Problem of Higher Buildings," "The Immediate Prospects

of the Building Industry," "The Law of Property Act, 1923, in its Relation to Building," and the "R.I.B.A. Scale of Professional Charges"; and is immediately followed by a series of excellent working drawings, which could hardly be improved upon as examples of the work of their authors. With the exception of the last two of the "special articles," it is doubtful whether these are of much value in a publication such as this, which is produced annually. They would seem to be more suitable for the weekly periodicals, since the efflux of time may considerably modify some of the conclusions, although they are of very great interest at the moment; and with respect to the working drawings, it must be assumed that architects in practice are sufficiently conversant with their preparation, and they cannot have much interest to contractors and merchants.

In the space at my disposal it is not possible to refer in detail to the many valuable general notes, descriptive constructional work and materials, which precede the typical specification clauses in each of the various sections. Commencing with the "Excavator," there are upwards of 26 trades dealt with. There are, of course, what might be called the usual "Building Trades," but one misses an old friend in the "Founder and Smith" of one's younger days. He has been split up into the "Ironmonger," "Metal Worker," "Fire-resisting Constructor" and "Structural Engineer," and his stoves and cooking apparatus appear under the heading of the "Heating Engineer."

All these trades and "sub-trades" have been very adequately treated, so far as information and specification clauses are concerned, although one notices some omissions. To cite one instance, there does not seem to be sufficient information with regard to fuel economizing register grates and combination cooking stoves, a few specification clauses only appearing under "Metal Worker." It is, perhaps, invidious to make this selection, but when there is so much of value in the volume one feels that both editor and publisher would desire to make it even more complete than it is.

There are not a great number of illustrations in the text: some of those which exist could possibly be improved, and

Continued on p. xxxviii.)

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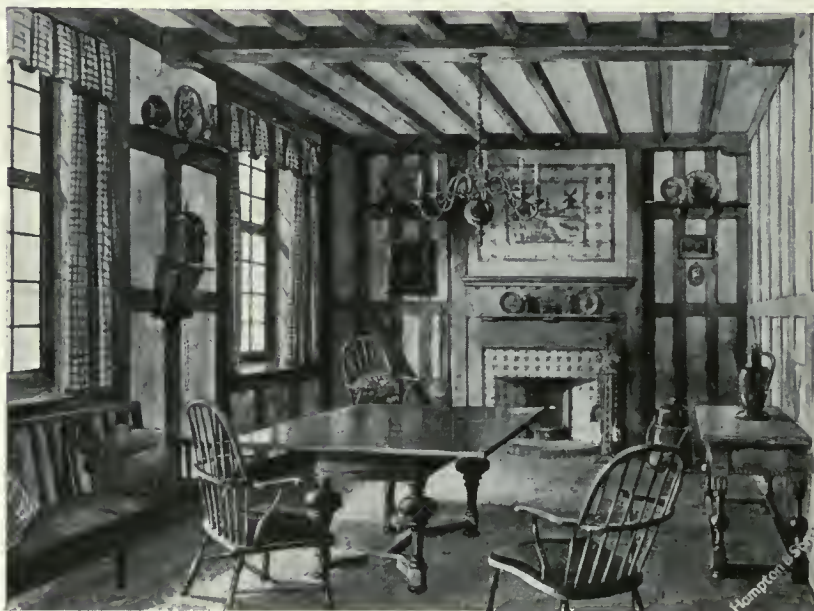
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however desirable others might be, they could not adequately be supplied without a considerable extension of the book with an added cost.

Following the more usual trades are sections dealing with "Roads and Footways," "Water Supply," "Sewage Disposal and Pumps," and, finally, there are two large sections devoted to "Proprietary Materials for Rapid Building," and "Building Practice and Miscellanea," which are veritable mines of exceedingly valuable and useful information.

There are no less than four indices at the end, so arranged that it is merely a matter of seconds to find any item of information or the trade name of any proprietary article, with the title and address of the firm or manufacturer. Interspersed with the text are a series of advertisements, completed with an alphabetical index, which, together with an analytical index, enables one to rapidly trace any specialist manufacturer.

Such a volume as "Specification, 1923" is a prime necessity to every architect in practice. Its information is reliable and up to date, and though a quarter of a century has elapsed since the first volume made its appearance, it is assuredly a fact that, so long as it keeps up to its present standard, it will always receive the welcome from architects, contractors and manufacturers which it so richly deserves.

WALTER R. JAGGARD.

Victoria and Albert Museum.

BEQUEST OF SHEFFIELD PLATE.

Under the will of the late Miss M. B. Hudson, whose interest in the national collections extended over a period of many years, the Victoria and Albert Museum has become possessed of an important group of articles in old Sheffield plate. The larger objects include three centrepieces for the dinner-table, one of them a singularly graceful design of pierced oval and circular dishes borne on curved branches, the whole reflected in the mirror of an octagonal plateau. It dates from about 1780, when the manufacture of Sheffield plate had reached perfection of

technique and was guided in design by the fine taste developed on classic lines by such decorative artists as Flaxman and the Brothers Adam.

Similar elegance is shown in some of the tea-urns and other objects in the bequest, which includes also a few fine pieces of silver in the same refined style. The Sheffield plate, the greater part of which has been exhibited for some years on loan, is grouped in three cases among the main collection (Room 34, South Court). This includes also the beautiful collection bequeathed by the late Viscountess Wolseley in 1920, and now affords a worthy representation of this English art.

Miss Hudson also bequeathed some important specimens of needlepoint and bobbin lace, lacis and drawn work, chiefly Italian, French, and Flemish work of the seventeenth and eighteenth centuries.

The Garden Cities and Town Planning Association.

A TOUR TO THE LOWER RHONE VALLEY.

A tour to the Lower Rhone Valley is being arranged by the Garden Cities and Town Planning Association in May. It is proposed to visit Avignon, Arles, Nîmes, Aigues-Mortes, and Aix, a group of towns of fascinating interest to architects, archaeologists and town-planners. The party will leave London on Thursday, May 17th, and will return during the week-end May 26th to 28th. Considerable attention has been drawn to these towns of late by the writings of Mr. Arnold Bennett and others, but they are still unknown to a very large number of Englishmen. The time of year has been selected to avoid the mistral, which may blow any time up to the middle of April, and the great heat which comes upon the Midi in June. The inclusive charge will be in the neighbourhood of £18, the exact sum depending on the course of the exchanges, and applications for inclusion in the party should be sent to the secretary, Garden Cities and Town Planning Association, 3 Gray's Inn Place, W.C.1.



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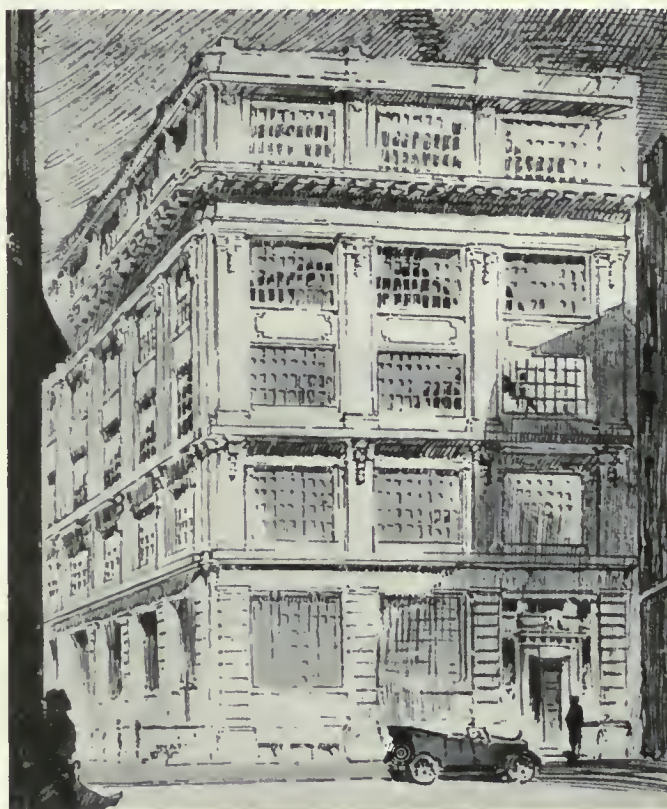
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Exhibitions.

THE LEICESTER GALLERIES.—There is at the Leicester Galleries an exhibition of the paintings and drawings of Mr. Edward Wadsworth. If his paintings are to be taken as a guide to his state of mind, Mr. Wadsworth evidently conceives the universe as composed of coloured celluloid. In many other respects, though, his paintings are either too realistic or they are not realistic enough; for although it is a more or less realistic world that he depicts, it is a world impossible to imagine as inhabited, and with a commendable sense of the fitness of things the artist introduces no figures into them. But he is not consistent, and just here lies the whole weakness of Mr. Wadsworth's art; for whilst boats are introduced with the exactness of a photograph, trees have an arbitrary way of behaving in a manner quite unlike the way the camera sees them. His drawings are much more convincing, for in the restricted formula he has evolved, the challenge of natural objects is evaded with a good deal of success.

The sincerity of Mr. Wadsworth is unquestionable, but the difficulty lies in determining the aim of such a painter. It may be said that he paints to please himself; but as most of his work is from the head, it makes no appeal to the emotions—that is, there is no awakening response in the beholder, except, possibly, in a general sense of discomfort. If this is Mr. Wadsworth's aim, he certainly achieves it, and to that extent he can be accounted to have scored a success.

THE INDEPENDENT GALLERY.—Mr. Augustus John's early work shown at this gallery was well worth a visit, but to some of

us it was a rather sad experience, for the glimpses here and there promising great achievements on the part of this artist have not yet been realized. Mr. John's work is nearly always too self-conscious, and thus it has become more or less stereotyped, and his many pictures of women in various coloured dresses, posed against rocky backgrounds, have become tedious to a degree.

Mr. John's work always gives the impression of impatience, as though it had been done in a great hurry: there is not that sense of great calm that is always apparent in really great works of art. When Mr. John does attempt anything requiring any sort of build-up process it is like a very inferior old master.

There is one little picture in this exhibition which is quite beautiful and shows this artist at his best. It is No. 10, "Women and Children: Evening," and is a most delightful example of delicate harmonies, the two or three darker accents being so essentially right that there is an air of completeness and finality about this little painting.

As for the few tempera pictures shown, they but accentuate the fact that Mr. John has never learned to handle this medium, for he uses it like gouache. The whole charm of tempera lies in the limitations which must be observed in its craft, which consists in carefully built-up grounds, all determining and contributing to the final result. This medium is not suitable for swift, broad, direct work. It may be said that as a draughtsman, pure and simple, Mr. John sometimes gets very near the great artists of the past; but his paintings often suggest a greatness that is really not there; they are more in the nature of clever

(Continued on p. xlii)

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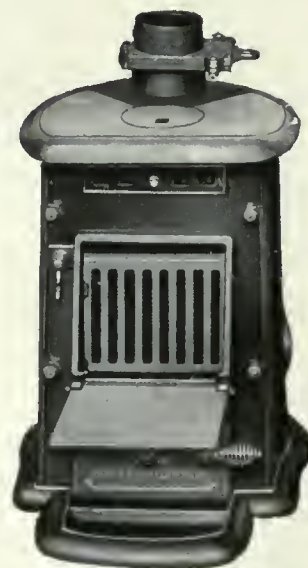
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The Royal Academy of Music.

"Punch," for which (or for whom) all artists have a special place in their hearts—for "Punch" has always taken the keenest interest in the cause of English art—has issued a very special appeal on behalf of the Royal Academy of Music, oldest of all the musical schools in the country. Funds are required to enable it to build and equip a small students' theatre for the study and performance of opera, and all those interested in architecture, apart from their natural feeling of sympathy for a sister art, will take a special interest in this design on account of its architectural association.

British music, so long regarded even in this country as definitely inferior, has at last come into its own. There is an awakened interest in all musical matters, and a newly enlightened nation realizes that its musical modesty has been excessive; that British composers, singers, and instrumentalists need not take second place to those of any other nation. Famous provincial centres have long put London to shame, but whenever there is opera in London the theatre is filled night after night by a generation who find music the most gracious thing in their lives. No longer do we hear that English is no language for a singer. British opera has arrived, and there are many indications that it has come to stay.

Very naturally the Royal Academy of Music is expected to satisfy this demand for native art. Not only operas, but singers, trained in drama as in voice production, are in continual request. Yet our oldest school of music is handicapped by the lack of an adequate theatre where operatic singers may be trained and British opera given a first and critical hearing. If British art is not to suffer lasting injury, a small theatre must be provided for the Academy's students.

Much work to this end has been done. A suitable site behind the Academy buildings has been bought by the Governing body for £3,500. Plans have been approved, and the cost of building and furnishing will amount to £35,000. Of

this sum the Academy authorities can defray £10,000; £6,000 has been raised by private generosity. There remain £19,000, which the enlightened public of Britain are invited to subscribe.

THE ARCHITECTURAL REVIEW feels that this enterprise is worthy of the greatest support, and, therefore, ventures to make this appeal to its readers.

Cheques and postal orders (crossed London County Westminster and Parr's Bank) should be sent to the secretary, Royal Academy of Music, York Gate, Marylebone Road, N.W.

Trade Development and Taxation.

On 13th March Sir Eric Geddes gave a speech at Birmingham on the occasion of the annual general meeting of the West Midland Branch of the Federation of British Industries. It was entitled "Trade Development and Taxation," and extracts are given below.

Sir Eric Geddes said: The country, gentlemen, as I see it, is being taxed out of existence. It hardly appears that there will be any surplus of national income over national expenditure in 1922 to add to available capital for the employment of our additional and increasing population. Except from abroad, I do not see where the surplus is to come from which is necessary to carry the increased burdens in the way of population which are forced upon us. It is absolutely imperative that taxation should be reduced. In the last few days all the estimates for the incoming year—with the exception of the Army—have been published, and they do not make very encouraging reading. The committee on National Expenditure, of which I had the honour to be chairman, in reviewing the estimates for the year now coming to a close, made recommendations for a reduction of £100,000,000 in 1922-23; indication was also given that reductions in subsequent years should, in our opinion, exceed that amount. The Government found, as might be expected, that everyone was in favour of economy in general, but each particular economy raised its own opposition,

(Continued on p. xlv.)

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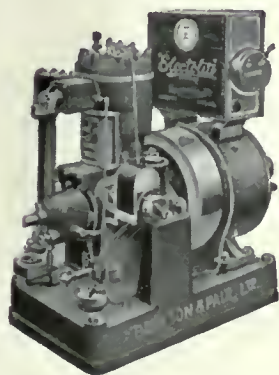


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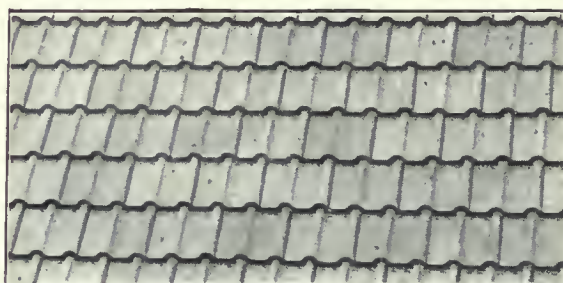


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and few supported the would-be economists. Last year effect was given to about one half of the recommendations of the committee.

From the estimates that have been published for the coming financial year, it looks as if a real saving of about £50,000,000 was contemplated, as compared with the current year, since almost one half of the apparent £100,000,000 represents not economy, but mere cessation of war charges—for instance, the liquidation of the railway agreements under the terms of the Railways Act of 1921, and other payments on account of war-time shipping, mines, and other liabilities. It looks, therefore, roughly as if this Government and the late Government had given effect in two years to what the committee—after an enquiry which in exhaustive character and painstaking consideration of detail has, I venture to think, not been equalled by any Cabinet Minister—considered could have been done in the first year, with increased economies in the next year. I know, gentlemen, that the opponents of each individual economy will give good reasons why the money should be spent, but if your house is burning there is no use trying to prevent the firemen breaking the windows to get into the house, and, as I see it, the trade of the country is being strangled by the high taxation that takes the savings which should provide the capital, the life-blood of industry.

I want to be able to let the Government know that it has the trading community behind it. I want, as president of the Federation, to be able to voice the views of the entire industrial community on this matter. To do that the Federation must be strong; it must be all-embracing; it must be able to say that it speaks overwhelmingly for the industry of the country. It can only do this if its membership justifies such a statement, and in this time—when I see dangers, anxieties, and difficulties ahead, when I see a great if not the greatest industrial effort of our history in front of us—I make an appeal to every member of the Federation to give the Federation its support and service, and I make an appeal to those firms which are not members of the Federation to join at once, so that in the trying times ahead of us we may speak with a voice of great authority and influence on those matters which so vitally concern us.

TRADE AND CRAFT.

Roofing Tiles.

Langleys are showing at their stand at the Ideal Homes Exhibition roofs covered with Marseilles roofing tiles which are fifty years old, and which are as good to-day as when they were first laid. In connection with Marseilles roofing tiles a booklet has just been issued, the purport of which is to put before architects a few facts concerning these tiles. It is well illustrated with examples of houses roofed with Marseilles tiles, and the information concerning them is certainly of interest to architects.

"The Ministry of Health," we read, "have repeatedly expressed their approval of these tiles and have authorized their use on over one hundred and forty different housing schemes. The London County Council have used Marseilles tiles in large quantities on all four of their big housing schemes. The Corporations of Manchester, Liverpool, Glasgow, and other big cities have used them on hundreds of houses, and for private work their use has become general in all parts of the country."

The Marseilles tile is a good tile; and its use effects a considerable saving in first cost; a saving in laying; and a saving in upkeep. Another great feature of the tile is that it interlocks on all four sides. There is nothing new about these tiles, they have been famous in most parts of the world for a hundred years or more, and the clay from which they are made is the same as that which the Romans used. This clay, which exists only at Marseilles, being non-ferrous, can be baked up to 1,800 deg. Fahr. (against 1,000 deg. Fahr. for ordinary clay) without losing its shape; hence the hardness and durability of the tile.

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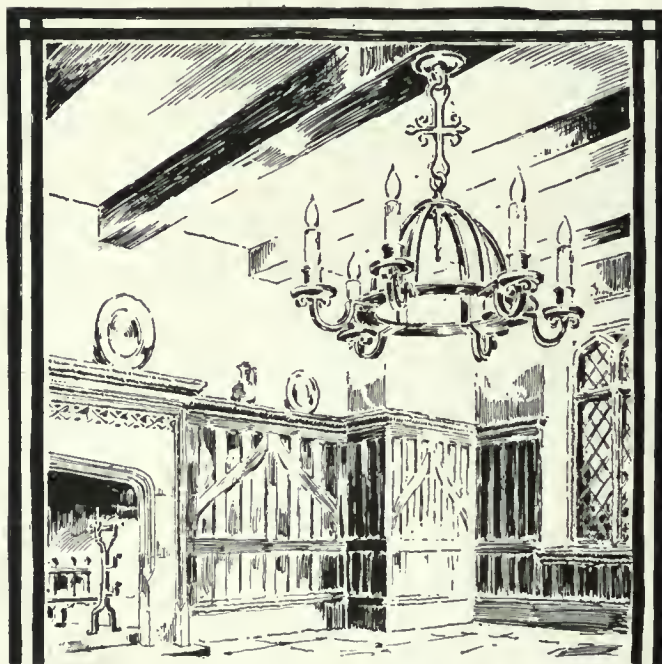
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RANDOM IDYLLS.



Plate I.

POOL OF LONDON.

Photo: Waller Benington.
May 1923.

Random Idylls : Pool of London.

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THERE is a balcony I know which stands with its ankles in the Thames and looks out over all the Pool of London. It is delightful to sit here on a summer's day and see the kiddies straggling down from the hot streets behind, to get rid for some minutes of ragged shirt and trousers and run and shout and swim—little naked bodies in the sun. Clothed, they are dingy and verminous urchins: stripped, they are God's creatures once again, with their straight, lithe legs, round buttocks and a tadpole's limber agility.

Behind, the narrow cobbled street is half in shadow. Torn paper lies in the kennel: a packet of confetti, fragments of the Football Star, old matchboxes, stalks of straw drift up the lane, and are shepherded by the wind at the corner. The street is full of quiet noises, like a poultry-run. Infants complain, mothers cluck like hens; hard-bitten men, with shaven head and blue-scarfed neck, murmur by the wharf. The windows over the way are opened, and I now see, what I had not known before, that the ivy-pattern blinds of the house opposite, that hang so neatly halfway down the windows, are a square yard of wallpaper tacked to the top sash and rise with it. The melancholy cry of the "Hokay-Hokay!" merchant comes from somewhere behind, the cheerier call of "Creess, fine wa-er creess!" echoes down the street. This is the sorrier outlook from our riverside house.

The broad balcony on the other side has a prospect that a Venetian prince might envy. His grand canal is a rivulet to the majestic Thames, running here between its sheer banks of warehouse and wharf—

"A wide street paved with water, filled with shipping,
And all the world's flag flying, and sea-gulls dipping."

There is hardly ever the silence of great waters about this reach of the river, nor even on a Sunday a Sabbath stillness. On the top of the tide the Steam Navigation boats go down, with that curious stately sibilance of a large vessel through still water; the Kew to Greenwich steamers ply to and fro, leaving a broken echo of melodies, to be quenched in the sound of the creaking and bickering of the moored lighters, restive in her wash, or, at low tide, the rush of her waves on the muddy shingle. To a boy who has spent Sunday afternoons—as, surely, every jolly riverside boy has—playing about the Thames's slovenly fringe, rescuing firewood or dancing in its jetsam hay, what a revelation must be the almost lucid waves of the Channel on a pebble shore, how inconceivable the transparency of a Cornish sea, pale above the packed sand!

Just now, at half-past four on a Sunday afternoon, there is almost silence. The tide is nearly low. Bathing for a moment is over. The flag-cord whips lightly against the mast. There are desultory cries of children.

And as I write once more the cry of "Hokay!" breaks in upon the stillness; another pleasure boat goes by, flute and viol are giving the final movement of a ragtime tune; the moored barges groan and bicker, the wash breaks on the shore.

But it is perhaps at night that the full majesty of the prospect is shown. Detail gives place to mass. Lost now are the barges' names—the Alert, the Lily, the James, the Commerce—and their jolly colours, reds and greens. The eye no longer sweeps from St. Paul's shadowy dome, the Monument and the dim haze of Tower Gardens, along the broken line of sheer warehouses, by Wapping lock, with its welcome green of trees among the yellow bricks, past gaunt roof and chimney and gable, derrick and gantry, moored steamer and sailing barge, with tan sails folded, down to the far bend where the river turns to the Isle of Dogs and the steeple of Limehouse Church is white against the sky. All this is swallowed in a great gloom dancing with a thousand lights. The warehouses across the river are edged with a faint glow against the sky. Mysterious flashes are born and die behind great buildings. The police-boat slips by on its silent quest—whether for smugglers or pirates, or mere riverside murderers, who shall say? A steamer moves upstream, two lights and a sound of parted waters in the darkness, and at a long interval the waves of its wake tumble on the shingle and the lighters dance again at their moorings.

Come out of the lit and panelled room, with its model schooner on the mantelpiece and its pirate ship painted on the one plastered wall, and lean on the railings over the dark abyss, and you will be conscious of a sense of mystery and majesty. All is quiet, yet everything is moving. Ships are unseen, but you hear them pass. The tide is hurrying by, upstream to Westminster or down to the sea. The soft riverside smell of water and soaked hay envelops you, and faintly from all sides comes the murmur of a multitude of little happenings under the night sky.

And, if you will, on a summer evening you may sleep here on the balcony, with all this quiet tumult about you. For, though landsmen sleep, the river is not hushed and its tides wait for none. And you will have a steamer's siren for your alarm clock in the grey of the morning, and when you have washed in a bucket and sluiced down the deck, may breakfast where you slept, and see St. Paul's dome shining in the early sun above the river mists. W.

Warbrook, Hampshire.

The Seat of William Ranken, Esq.

BY the accident of an epitaph to John James of Greenwich, in Eversley Church, the date and authorship of Warbrook can be fixed. John James, eldest son of the Rev. John James, rector of Stratfield Turgis,* is buried in a vault in the west side of the church yard, and the tablet mentions (besides his activities in church building) that he "built the house called Warbrook in the parish, anno 1724," and died in May 1746, aged seventy-four. James's career is continuous with the first forty years of the eighteenth century, succeeding Hawksmoor as clerk of the works at Greenwich, a post which he held for forty years. In 1716 he was appointed assistant surveyor to St. Paul's, and also surveyor to the commissioners of the "fifty churches." Of domestic work, the only known examples assigned to him hitherto are "Mr. Secretary Johnstone's" house at Twickenham, later known as Orleans House, which is illustrated in "Vitruvius Britannicus,"† and Sir Gregory Page's house at Blackheath,‡ built in 1721, which was demolished at the close of the eighteenth century.

By the evidence of the plates in "Vitruvius Britannicus" Sir Gregory's house was richly decorated, and there seems to have been a tradition, which is repeated by Hawkins,§ that James and Kent were mere decorators, "and could do little more than design a saloon, a gallery, or a screen," a tradition at variance with James's record as a practical architect. Besides his architectural work James translated and edited several works of reference, such as Pozzo's "Rules and Examples of Perspective Proper for Painters and Architects" and Claude Perrault's treatise on the Five Orders, and Le Blond's very complete and interesting "Theory and Practice of Gardening,"|| of which there are several editions. It is a detailed account of the broad formal effects of garden architecture as introduced by Lenôtre in France, which was also the system of design employed in laying out the gardens and grounds of great houses built at this time, and in miniature of a small estate such as Warbrook.

Of this house itself—which is that rarity, a small house in

* "The Dictionary of National Biography" is uncertain of James the architect's parentage, and states that: "One John James, Vicar of Basingstoke (1679–1717) and rector of Stratfield Turgis from 1717 to 1733, had a son, also John James, who has been identified with the architect, apparently in error."

† Vol. I, Plate LXXVII.

‡ Ibid., Vol. IV, Plate LVIII to LXIV, and Watts, "Views of Seats," Plate XLVII.

§ "Life of Johnson," 1787, p. 374.

|| In 1712.



SUNDIAL IN THE GARDEN.

the grand manner—little is known beyond the fact that it was built for James's own use, and that it was later the residence of Sir John Nares,* a judge of the court of Common Pleas, who died in 1786. The house, which is built of brick, is divided into three areas, the centre portion, which is pedimented, containing the hall and main staircase. The brickwork here is relieved by a cement cornice and strips which are absent in the lower wings. The massing of the chimney-stacks in the centre and the treatment of the lower lateral portions achieve from many angles an effective composition. The smaller chimney-stacks at the angles are, however, a late eighteenth-century addition.

The interior, which is remarkably preserved, is an example of sober

Georgian decoration, in which the stucco bas-reliefs on walls and ceilings, and elaborate marble chimney-pieces of the contemporary great houses find no place. In the stone-paved hall, the walls are wainscoted in large panels, and the ceiling is set out with moulded ribs. The chimney-piece of fine-grained Hopton wood-stone is original, but when the house was bought by Mr. William Ranken the fireplace opening was bricked up around a small grate. The staircase is an ample and well-proportioned example of the type usually found in houses dating from the early half of the eighteenth century. Each tread carries balusters of two patterns, fluted, and spirally twisted, and the fluted type has been adopted by Mr. A. E. Richardson for the balustrade of a new and very graceful staircase.† In the ceiling of the staircase hall, at the head of the stair, wreaths of fruit and foliage, and cherub heads are traditional *motifs* which had lingered from the late seventeenth century, while on the staircase walls, above the Vitruvian scroll at first-floor level, the decoration is of Palladian character, a pedimented and enriched framework flanked by pendants. In the drawing-room, which is wainscoted like the hall, the panels, which are raised and fielded, are bordered by an egg and tongue enrichment, and there is a modillioned cornice; while the ceiling is decorated with a wide band of acanthus centring in a shell in each side. Of later eighteenth-century occupation there is little trace but a marble chimney-piece, now in the garden room; but when layers of paper hangings were stripped from the walls an advertisement of Adam's unlucky Adelphi lottery was discovered.

* 1716–1786.

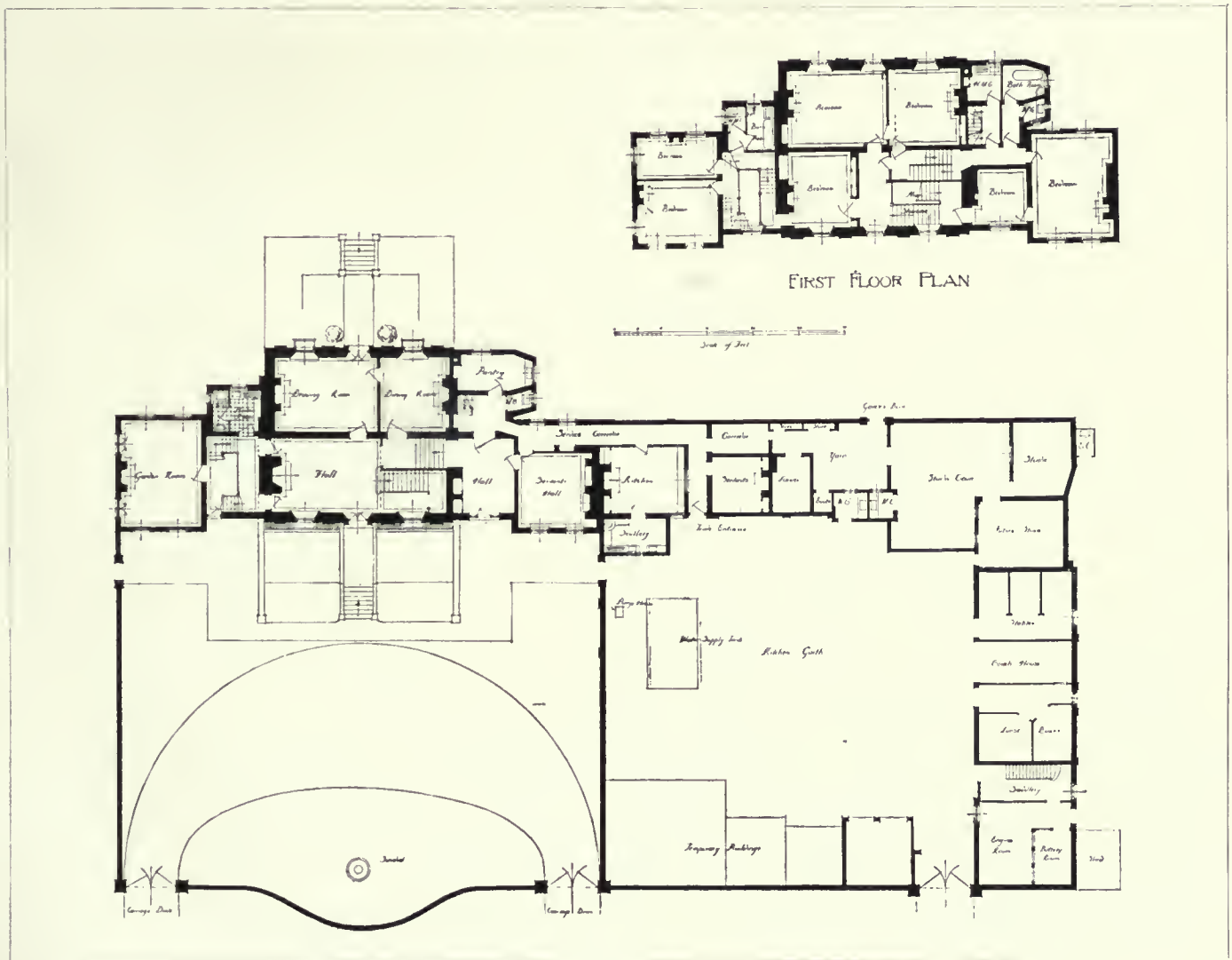
† The baluster in the new staircase is an elongated variant of the original, resembling in proportion the balusters of the pulpit staircases.



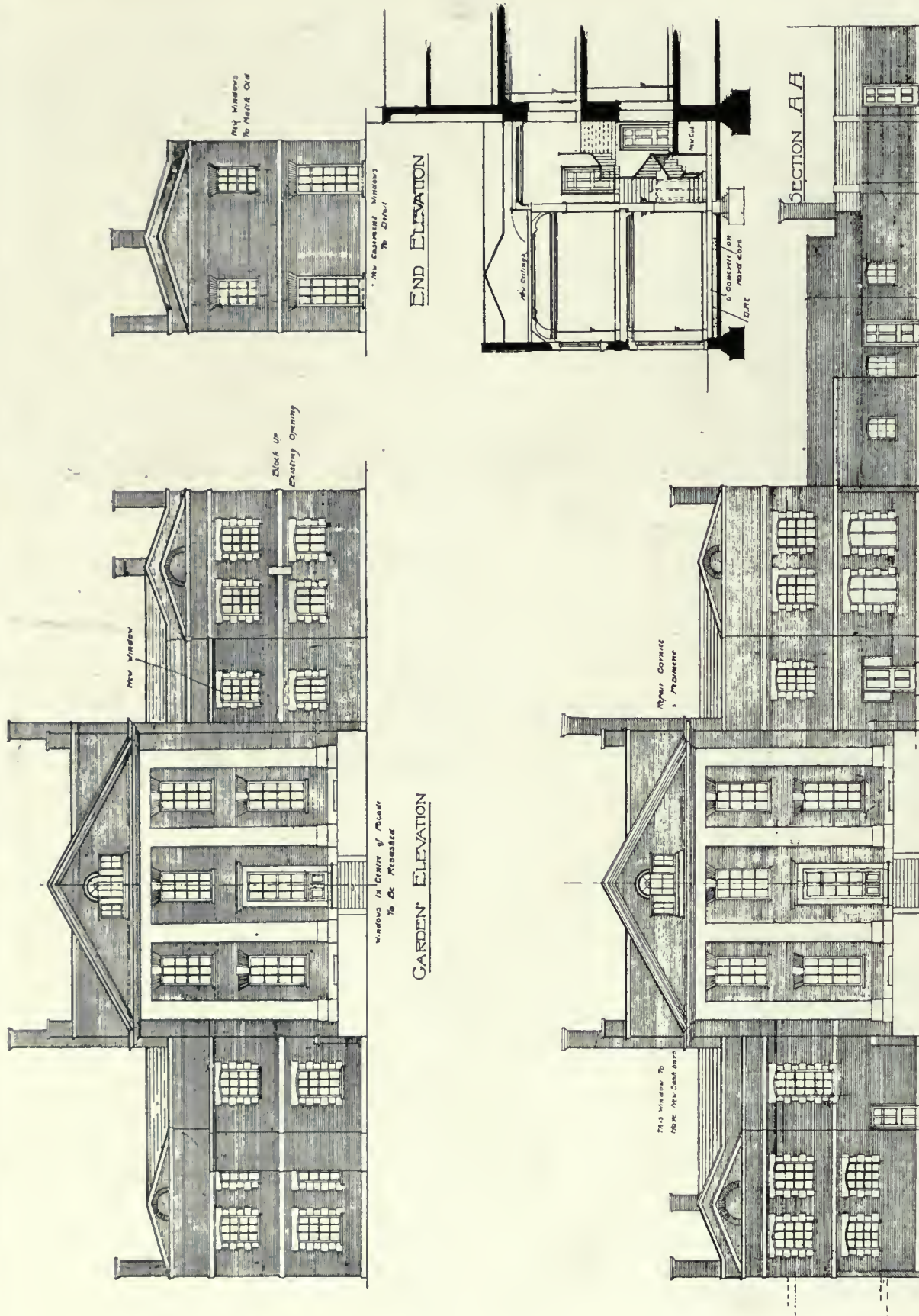
A VIEW OF THE GARDEN FRONT FROM THE CANAL.



THE ENTRANCE FRONT.



WARBROOK: GROUND AND FIRST FLOOR PLANS.





THE GARDEN FRONT, WARBROOK.

Built by James of Greenwich for himself in 1724.

Erich Mendelsohn.



A MODEL FOR AN OPTICAL FACTORY.

DURING the orgies of destruction in the World War there arose before Erich Mendelsohn a new vision of architectural harmony. This strange æsthetic-spiritual experience came whilst the young architect squatted in the trenches at the front. He built up new forms for a new civilization, and sketched them in rude strokes with stumps of charcoal or a BBBB pencil upon the blank margins of fouled newspapers or old envelopes. Housings and husks for the great industries of the day occupied his fancy. He saw that in the domain of architecture the modern spirit was still archæological. It still wandered bloodlessly amidst ruins, monuments, and cenotaphs of the past. Out of these, however, new life and new shapes were to be born—like the phoenix out of ashes.

Mendelsohn saw the liberation of modern architecture in a trinity of three materials—steel, concrete, glass.

The first liberation was that of form—from form. Antiquity, bound by its chains of matter, had bequeathed to us forms of construction which dominated us as inexorably as the laws of gravity and mechanics that gave them birth. All that had been achieved in the creation of architectural form up to the first free and independent gesture of the mediævals had been based upon the basic forms and constructive principles of antiquity. The T which formed the rudiments of the ancient formula of load and support was first conquered and overspanned by the Roman arch. The Roman arch was overvaulted by the Gothic principle of pillar and vault. The first iron girder brought about the third phase of liberation and evoked in the builder who first used it that same sense of structural freedom which pulsed through the heart of the Gothic architects after they had broken the back of the Roman arch and the bondage that had been imposed upon them by this. The “static feeling” of direct superincumbent load and direct support was now transfused into a new relationship—the load was diffused and supported indirectly by steel girders—a gradual evolution the two extremes of which furnish startling contrasts. The columns and marble beams of the Greek temple suc-

cumb to the pillars and stone vaults of the Gothic church; these to the girders and trusses of airy and spacious halls of steel.

This liberation through steel was demonstrated in a spectacular and sensational manner by the lessons taught us by that piece of neo-Gothic in steel—the Eiffel Tower. Long before this, however, the cast-iron pavilions of the Crystal Palace had opened up new vistas into the potentialities of iron and glass over stone and wood.

Mendelsohn realized that the real marriage or synthesis between the old and the new forms lay in reconciling the capacity of concrete to give mass and surface and combat pressure, with the capacity of steel to resist both pressure and tension. Out of these qualities a new synthesis can be built up and transmuted into beauty and harmony. The material, thus blended together, gives rise to a new rhythm, determines its own structural forms. It expresses itself. All attempts to force it to bear a face alien to its nature result in the bastard, the adulterated, the spurious. Allowed full play, architecture in the larger sense becomes possible. The spiritualization of matter by art and the intellect sets in and this brings forth the living fabric. The material awaits the master.

The message which he read into his age and which he formulated into an architectural credo reads thus:—

“Even as the Pyramid stems itself slantingly against the desert, so that the slumbers of its dead may be protected to all eternity—

“Even as the Greek Temple erected its lanes of columns with such gay serenity because they led up to the throne of its gods—

“Even as the Pagoda unfolds its ecstasy of forms so that the world may revel in the jungle fecundity of its life—

“Even as the Gothic Cathedral anchors its tower in the centre of the earth, so that with the greater surety it may point with its spire to the Beyond—

“Even so must our iron halls be built, even so express the spirit of the builders, must be built so spaciouly and so crystalline that out of its vortices of light the House of Labour shall arise out of the ruins of the Houses of Thralldom—

ERICH MENDELSON.



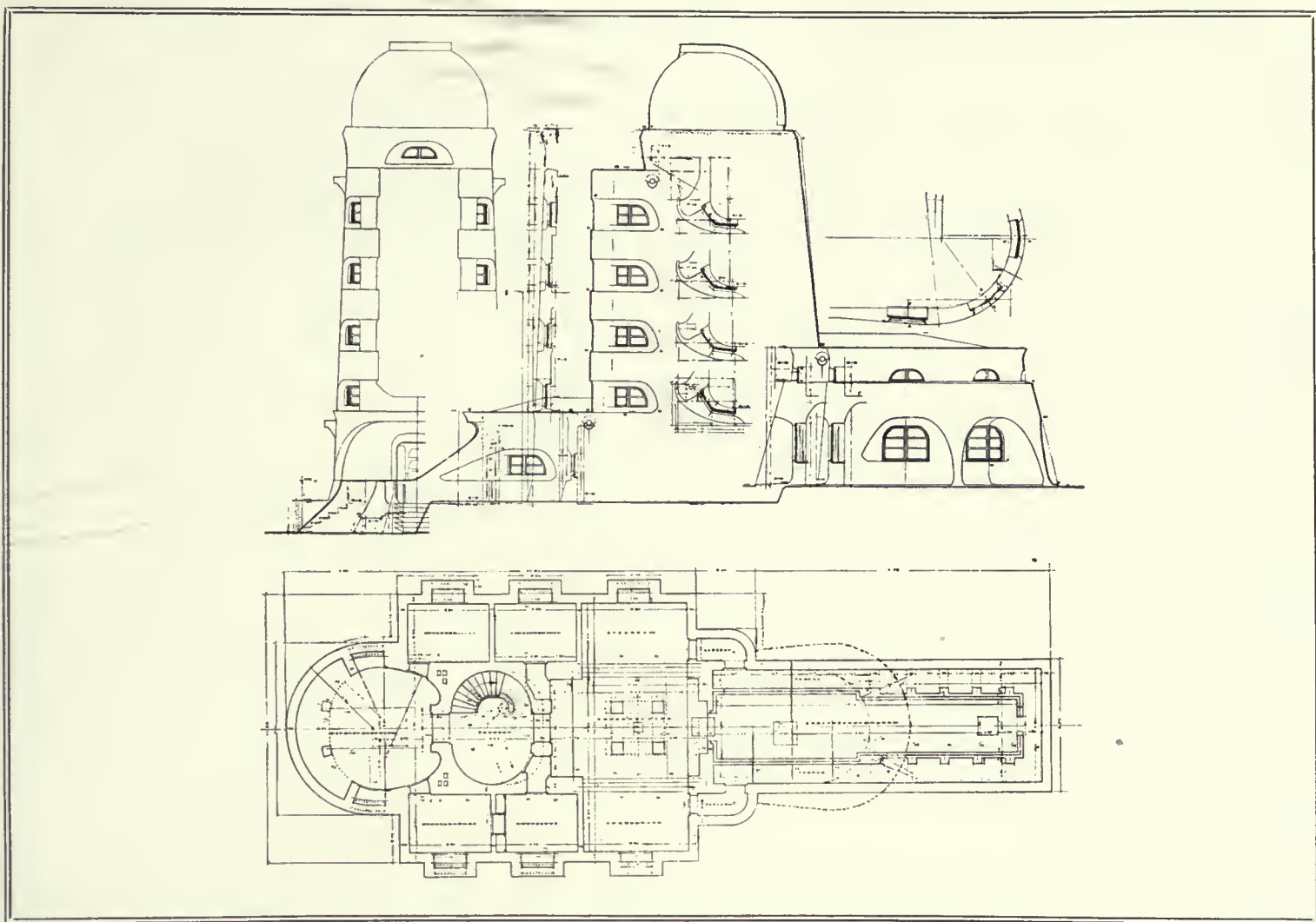
Plate II.

May 1923.

THE EINSTEIN TOWER, POTSDAM.

Erich Mendelsohn, Architect.

*"Observatory, laboratory, scientific cloister and academy, an underground retreat and study
for the master of the Theory of Relativity and his disciples."*



THE ARCHITECT'S WORKING DRAWINGS FOR THE EINSTEIN TOWER.

"As a symbol of our human longing to reduce the infinitude of the Cosmos to something finite by means of form, and to adjust the Incommensurable to the scale of our earthly existence."

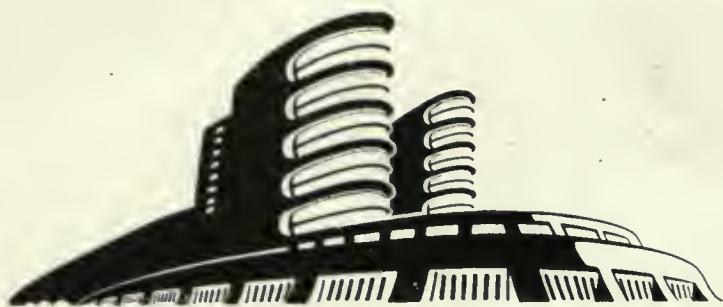
Even in the most radical departures from classic prototypes, such as the wheat-elevator at Worms, or the daring swoop of the main railway station at Hamburg, Mendelsohn saw the inalienable traces of the tutelage imposed upon the architect by history. Every attempt to conceal the utilitarian end of a modern structure rendered it a trap or plaything of "canonical columniation." Every attempt to evade an honest homage or service to the new material provoked an anachronism or an anomaly. The fabric arose, but it rose in impurity of material, and usually in impurity of form. The lattice-work restlessness of steel clashed with the calm, smooth repose of courses of stone. The tectonic consciousness of steel was violated—the law that stone receives its life from without, and that iron carries its vitalization in its own organism was not recognized.

For his part, Mendelsohn has visualized the modern building as a machine-builder visualizes a modern machine, a modern tailor the attire of modern man. He has let the inherent will that informs every structure intended to serve human ends, operate and determine its own form, following only the laws of the new building materials. In the designs and projects which Mendelsohn has made for large industrial units we find that inevit-

ability of form, that latent self-determination of the fabric, that simplicity of the means to the end, and that clarity of the structural organization, which strike us when contemplating some fine, harmonious machine—a dynamo, a high-powered motor-car, a turbine, an aeroplane. To quote from an introductory essay of mine upon the art of Erich Mendelsohn: "Something of the austerity and inevitability of that law which dominates the movements of the great original epochs of architecture—the Greek temple and the Gothic cathedral—and decrees that these are to be understood only in the light of their constructional conditions, is visible in these new shapes. This law is simple: the external form is to be conceived merely as flesh and skin in relation to the structure of the skeleton." Despite the apparent, only apparent, gulf between the organic and the inorganic worlds, this principle is almost as natural in relation to the new architectural organism as in relation to the human body. It is the form and movement which bring life.

Let us consider some of the industrial structures which Mendelsohn has planned and then flung with bold strokes upon paper. The practicability of these sketches is evident at first glance; the structure sings of its own potentialities of realization. There is here no mere "paper architecture" as in some of the projects of his utopian *confrères*.

Regard, for example, the arresting design for the optical factory, with its prosilient thrust and rake. Here we have two terraced strata of workshops devoted to the grosser and



AN OPTICAL FACTORY.



A PACKING-HOUSE.

to the finer mechanical operations. Out of this imposing basis two audacious turrets rise, conforming to and repeating the curvature of the base and opening great gaping mouths—gateways and sluices of light—to the floods of daylight so necessary to the adjustment and assembling of delicate optical instruments. The defiant tower tracts subside at the rear into stepped walls which support the vertical elevator tracts between the towers. All these masses, including the pavilions of the offices and mailing-rooms, have become a monolith by means of the casting-process inherent in concrete and steel construction. The walls themselves have lost the traditional character of a four-cornered box; they have become functional. The windows are something more than mere openings for the ingress of light and air—they are belts and zones of glass; they have become organic and active—culminating points of architectonic, actinic engineering.

The design for the aerodrome with surrounding workshops and storage rooms reveals a puissant flowing line, almost like the curve traced by a flying-machine. This haven for aeroplanes and dirigibles is designed, as it were, in a crouching attitude. The central part rises in altitude as though to give the flying fabrics an opportunity for testing their wings ere setting forth upon their flights. In the plan the vast freedom of the central passage is boldly emphasized—the hangars embrace this broad and elongated core or axis as subordinate yet auxiliary members.

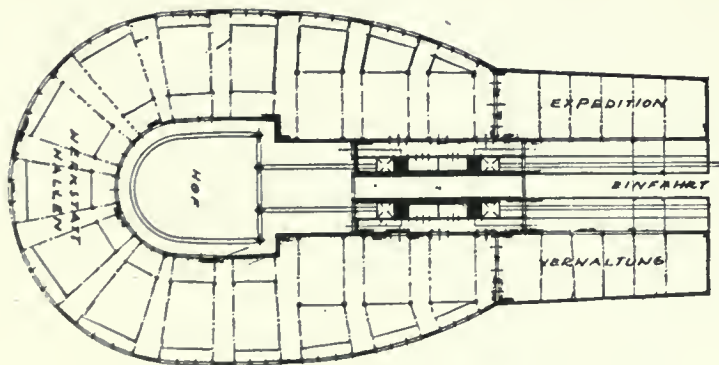
In the packing-house the potencies inherent in the vertical masses and lines transfer themselves to all the members of the organism, and give them a latent life and movement. The whole structure is finally imbued with vibration and activity. The strophe and anti-strophe of tension and compression strains resolves itself into a symphony of forces played organ-like upon the ascending, the binding, and the over-towering tracts.

The vitality and dynamic expressionism of this organic architecture is to be heightened still further by a subtle and yet bold and impassioned use of colour. We shall thus

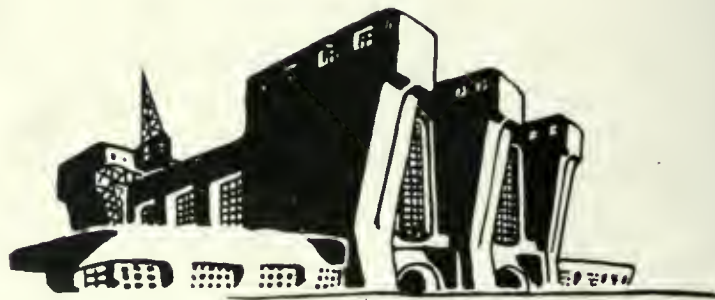
be given polychromatic masses in all the gradations of the colour-scale, flung picturesquely against the superincumbent skies or the circumjacent background. These masses will vibrate in white or black or in colour, or will have their contours relieved and emphasized by lines or broad bands of white, black, silver, or gold. Metals, dull or burnished, will also play their part in these symphonic accretions of steel, concrete, and glass—in short, there is to be beauty of colour as well as of form.

It is not due to any inherent flaw or fallacy in the Mendelsohnian architecture that so few of these original structures have been carried out so far. The gigantic economic, financial, and material difficulties under which Germany is suffering have practically paralysed all larger building enterprises. Yet Mendelsohn has realized several projects which embody his principles and even, as in his crowning work, exalt them.

This, the most significant and dominant structure which has so far materialized under the hands of the young architect-engineer, is the Spectrographic Institute (or Einstein Tower) at Potsdam. This is one of the most remarkable structures ever erected, not only because of the form which it has assumed in Mendelsohn's hands, but because of the august and impressive uses to which it is to be put. It is in part observatory, laboratory, scientific cloister and academy, a temple for the most abstruse and ethereal experiments, an underground retreat and study for the master of the Theory of Relativity and his disciples. The building, mysterious even in its outward aspects, attains to something of an esoteric scientific uncanniness within. We are in the brilliant crypt of the modern alchemists and sorcerers, in an arcanum of subtle discovery, one of the radiant poles where the ultimate mysteries of the cosmos, of time, of space, and of the eternal forces are being weighed, analysed, and interpreted. Here a beam of sunlight is conducted out of the blue skies through a cylinder, and forced to run parallel with a beam of light from an underground furnace which generates solar heat, and both are weighed. The tower is



GROUND PLAN OF THE OPTICAL FACTORY.



AN INDUSTRIAL PLANT.



AN AERODROME.

an intricate organ with countless sensitive brain centres, nerves, plexi, and antennæ: an electrode or receiving station for messages from the Great Vast.

Years of study and thousands of sketches were necessary before the strange turret began to assume its final form. The first sketches reveal wide, eccentric flights of fancy, the last harden themselves more and more to the rigid, almost brutal, machine-like contours of the tower as it now lifts itself above the greenery of the Potsdam woods. These forms are not in themselves the inevitable architectural precipitation or solution of mathematics or astrophysics, nor the abstraction of mere calculation—algebraic architecture. They are a transmutation into individualistic terms—Einstein transmuted into terms of Mendelsohn.

The profile side-view of the Einstein Tower with its sheer, sharp silhouette, the smooth, uncompromising apertures of the window-reveals launching themselves forward, remind one of the thrust of a motor-car or torpedo-boat. The insolent and defiant rake of the substructure, the characteristic Mendelsohnian plinth from which the Mendelsohnian masses shoot up with such irresistible impetus, gives this cosmic conning-tower the feeling of progression. When the clouds stream past its truculent casque and its armoured slopes, one has the impression of the whole mass rushing forward in an overwhelming onset. The rhythm of the mass rises from the ground, ascends in a sweep to the cupola, then once more rushes downward to the ground. The ground plan reveals the same variegated complex of spatial division, an avoidance of the rectangular, the dynamic centres concentrated in the foci of circles or ellipses, periphery impinging upon or intersecting periphery.

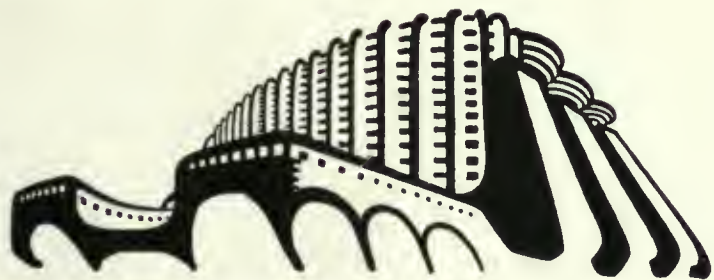
This is a realization of the architecture of which such writers as Jules Verne and H. G. Wells dreamed in their utopian romances. It may chill us like the aspect of a gleaming anvil suddenly disclosed in a chapel or a drawing-room, but the beauty and power that live in it must be measured by the laws and conditions of its own purpose and nature. It may bring to us no strain of the frozen music or poetry to which the older architecture has accustomed us. But if it

do not express this poetry, or expresses it in a different form, it should suffice that it too expresses a soul—and a personality. And who would deny character to these new creations? Their strangeness is but the eternal strangeness with which the new always confronts or affronts us—the new face and the new form that frighten the children of men in the twilight forest of world tradition.

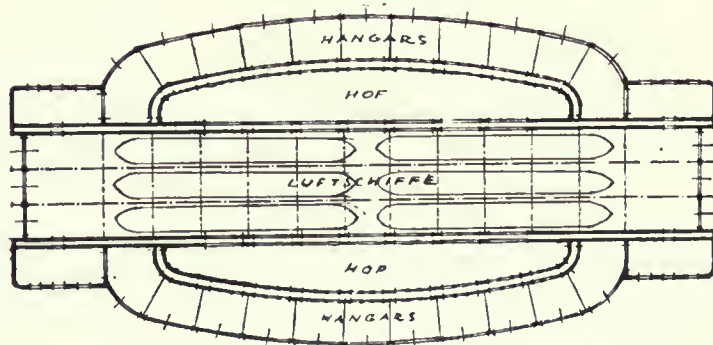
Interesting, too, is Erich Mendelsohn's conception of the *innenraum* or interior. He considers this not so much a decorative as an architectural problem—a room is to him something in the nature of a public square; the doors are streets, and these, and in a less degree the windows, determine the paths of traffic and communication, the arrangement of the pieces of furniture which are assigned the rôle of architectural members, more or less fixed. In his own home Mendelsohn has a music-room in black and dark blue in which the furniture mimics the monumental, in bold and rigid lines, eccentric yet eloquent with power. Colour, too, is accorded a high and organic function; the accent of two colours helps to co-ordinate the "room."

The thought obtrudes itself—and the thought might well assume the shape of a fear—that the architecture of Erich Mendelsohn is striving towards the denationalization of architecture. Would this entail the loss of precious idiosyncrasies, of the wonderful variations which the play and interplay of the phenomena of form and colour bring forth in the souls of the different nations? The fear, I believe, is groundless. We have seen a recent proof of this in the designs which German architects have produced for German skyscrapers, or *Turmhäuser*, a distinct departure from American *motifs*. The national traditions of architecture, temperament, race, *Weltanschauung*, will enforce themselves as heretofore. And the canonical uniformity of the universal classic-Gothic tradition in the modern nations is to-day a greater menace to individuality than the free play of fancy, the spontaneous inspiration, the organic development of the structure from within, the self-determination of its immanent will and purpose—which lie at the roots of this new inspiration.

HERMAN GEORGE SCHEFFAUER.



A MODERN FILM STUDIO.



GROUND PLAN OF THE AERODROME.

Burdocks, Gloucestershire.

Designed by E. Guy Dawber.

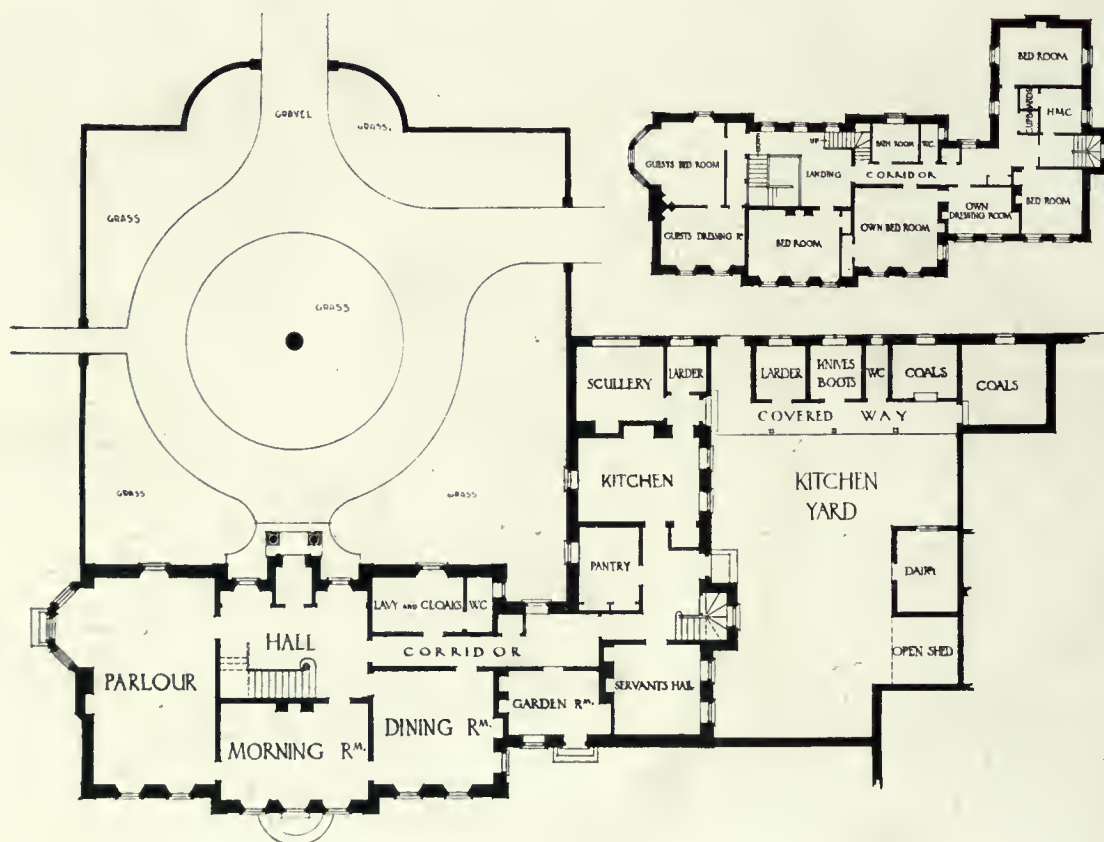
With Photographs by F. R. Yerbury.



"BURDOCKS" lies in the heart of Gloucestershire, and is built of the grey Cotswold stone. It is a simple English house of great dignity and of fine scale, with rows of wide sash windows, a heavy roof, and ample doorways.

The stone walls are lined on the inside with brick, a hollow space being left between; and the roof is, of course, constructed in the local manner with stone slates.

Mr. Guy Dawber has designed the main body of the house as a solid rectangular block with a drive and courtyard in front, and a large pool in the garden at the back, the service quarters being planned in the shape of an L on one side of the courtyard. This creates a grouping of roofs and walls and chimneys which composes happily and picturesquely from whatever point it is seen. The garden is also designed by Mr. Dawber.



SCALE 0 5 10 20 30 40 50 FEET.

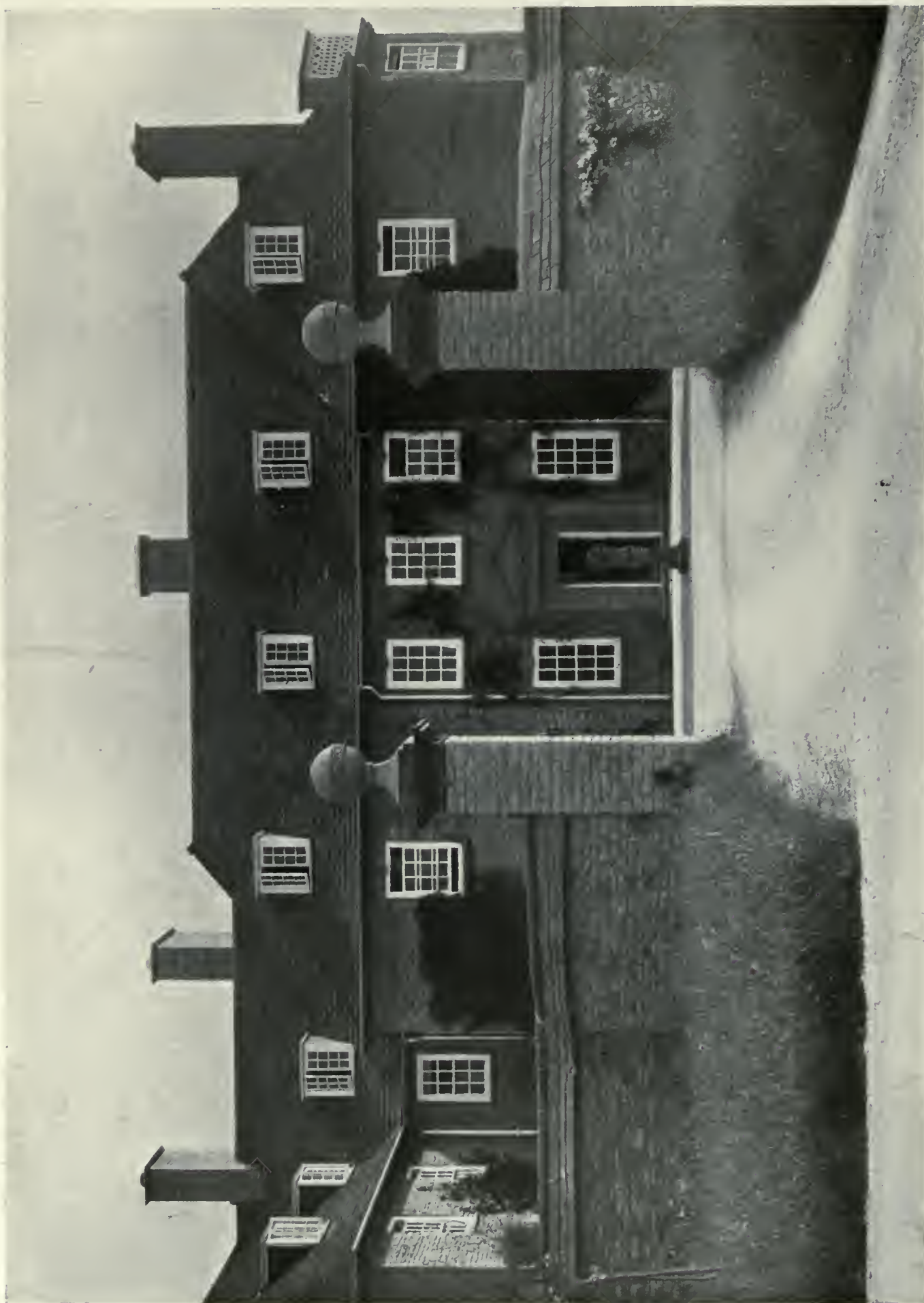
THE GROUND AND FIRST FLOOR PLANS.



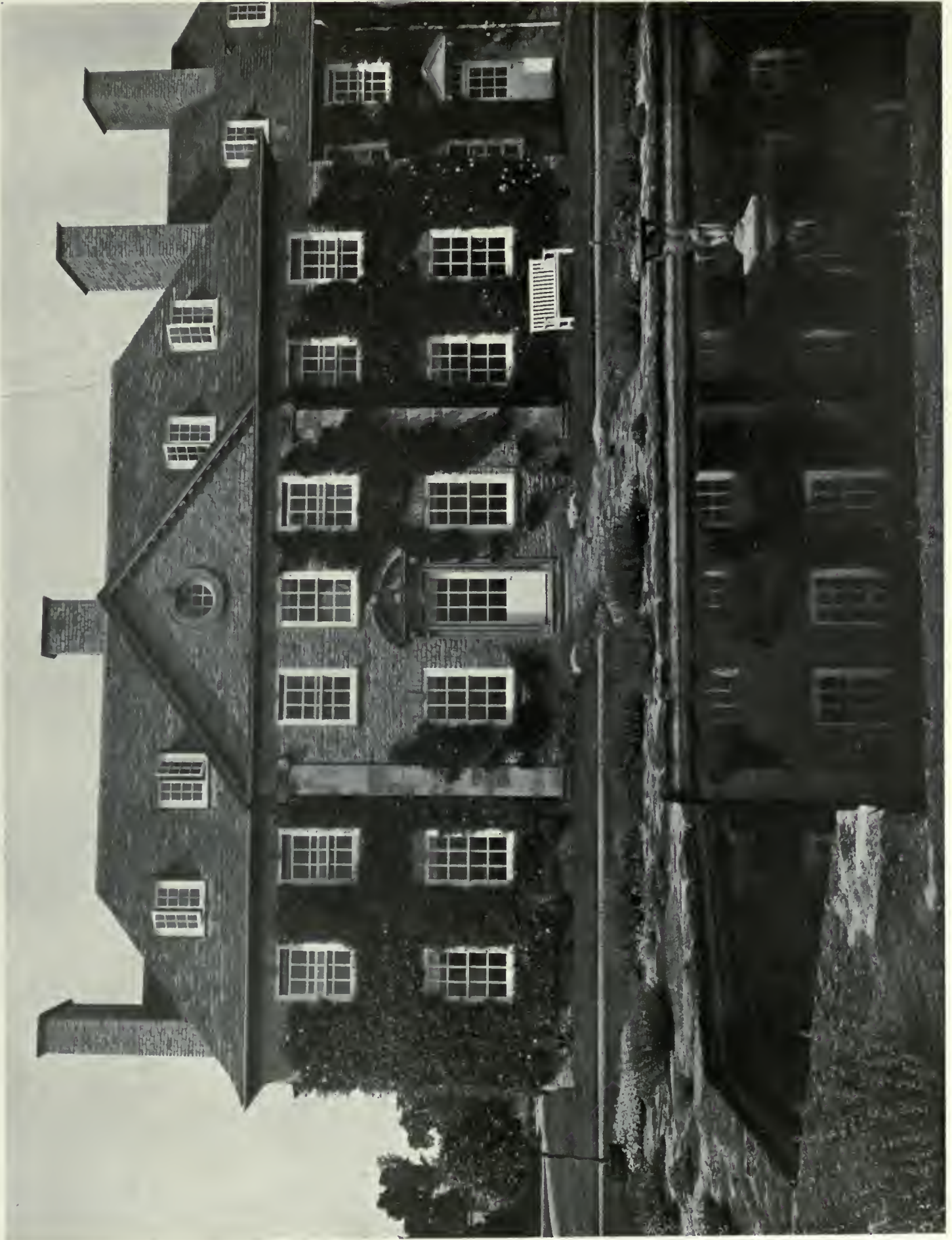
THE ENTRANCE AND SERVICE WING.



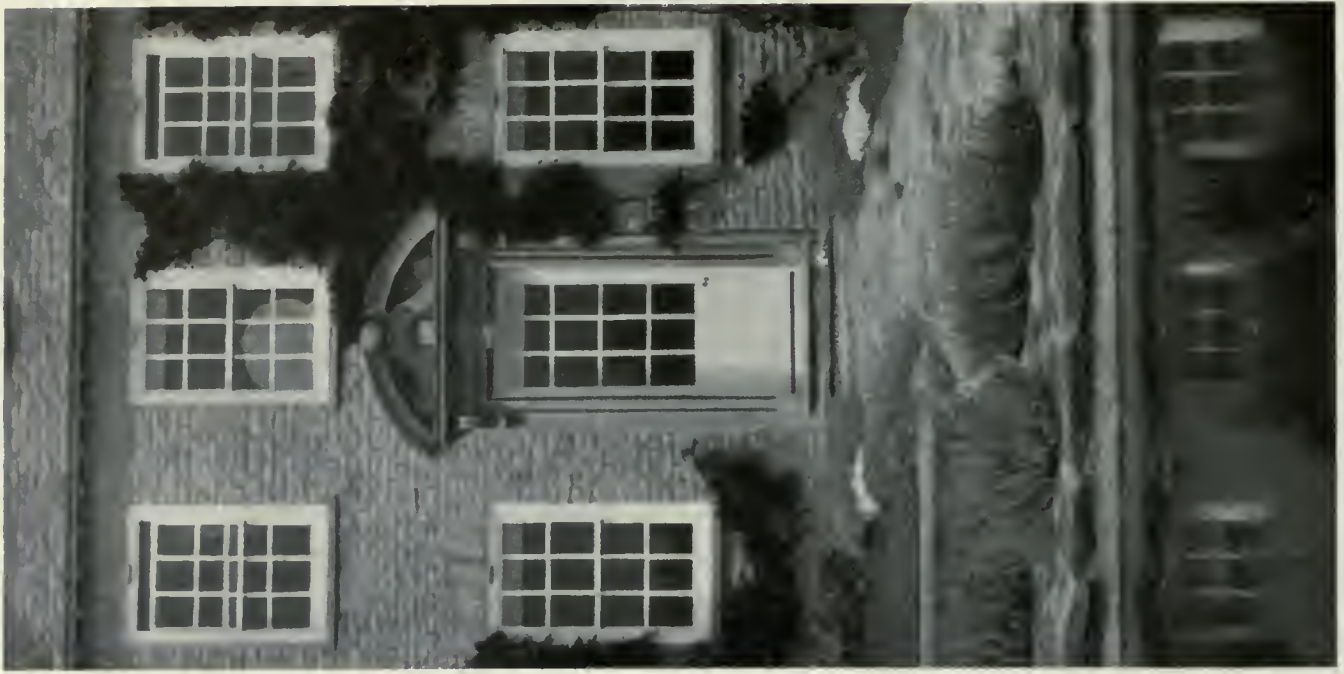
A SIDE VIEW, SHOWING THE PARLOUR AND GUESTS' BEDROOM WINDOWS.



THE ENTRANCE FRONT, BURDOCKS, GLOUCESTERSHIRE.



THE GARDEN FRONT, OVERLOOKING THE POOL.



THE GARDEN DOOR, BURDOCKS.



A DETAIL OF THE GARDEN FRONT.



A GARDEN VIEW, BURDOCKS.

The Beginnings of Modern Architecture.

By Percy S. Worthington, M.A., Litt.D.



BRUNELLESCHI: THE FIRST
MODERN ARCHITECT.

WHEN I was an undergraduate at Oxford the great Slade Professorship of John Ruskin was ending. His teaching at that time reached a wider and more sympathetic public than probably any writer on art has ever reached. But its glamour has passed, and we feel to-day that there must be no wrangling about styles: that great architecture is great architecture, whatever its century or its country, ancient, mediæval or modern, and that the principles to be applied in judging all are the same. Our conviction is that, so far as architecture is concerned, his teaching was, in the main, a misfortune, and that it strangled at birth a school of particular promise.

We cannot regard Renaissance architecture as he regarded it. To us it is in the main line of architectural evolution, just as the revival of learning was in the main line of the development of civilization: indeed, that it is the beginning of the modern spirit in architecture.

Modern architecture dates from the day in 1401 on which a certain Florentine—small, misshapen and peppery—Filippo di Ser Brunellescho, or, as we call him for short, Brunelleschi, found himself defeated in a competition for the great gates of the Baptistry by Lorenzo di Ghiberti, and, with sudden impulsiveness and intolerance of defeat characteristic of the man, threw up sculpture on the spot and began to train himself as an architect. To become an architect sounds to us just the ordinary choice of a profession with defined training, position and duties. In those days the position and duties did not exist, and Brunelleschi had to train himself. He was clearly an innovator. He created the position, entirely changed and modernized the art, science and organization of building, and became the first and has remained one of the greatest of modern architects.

Brunelleschi was born in 1375, and died in 1446. He was the senior of a noted band of contemporaries: Lorenzo di Ghiberti (his nearest in age), Jacopo della Quercia (the sculptor), Michelozzo (the architect of the Riccardi), Luca della Robbia, Bernardino Rossellino, Donatello, and Desi-

derio da Settignano, with many of whom he was associated in his work. But the record of his masterful character can leave us under no delusion that anyone but the architect exercised any control, and here lay a most vital difference between the position which he assumed and that which his predecessors, who had dealt with the designing and carrying out of buildings, had occupied. But he had to fight hard for his position.

We know that Donatello never forgot his interview with Brunelleschi, when he had ventured (no doubt during one of his friend's absences from Florence) to design and insert doors in the old sacristy at San Lorenzo, which is one of Brunelleschi's most beautiful works and one of the few that he himself saw completed. Brunelleschi was quite justified in his anger: the building was spoiled; and he is said never to have spoken to Donatello again—a very awkward position, for Florence was a small place, and they had hosts of common friends, at whose houses they would constantly meet. He quarrelled also with another friend, Francesco della Luna, who mishandled the carrying out of the Innocenti; and, again, with Lorenzo di Ghiberti, in their work on the dome.

Of painters Masolino Fra Angelico and Massaccio, to the last of whom he taught his newly discovered art of drawing in perspective, were strictly his contemporaries, and of the younger men Fra Filippo Lippi and Benozzo Gozzoli must have been his intimates, and frequently met him at Cosimo dei Medici's palace—the house which he was to have built. But here, again, his tempestuous nature almost lost him a powerful friend. His idea of the sort of house that Cosimo ought to live in did not agree with his client's, who complained that his model was far too magnificent for such a retiring man as himself. Rather than be criticized, Brunelleschi smashed his model and rushed away. And Michelozzo took his place, and gave Cosimo and ourselves the beautiful palace, which Benozzo Gozzoli decorated, known as the Riccardi.

To fix the time in our own northern minds we can recall that during Brunelleschi's working life of thirty years we

were building the towers of York Cathedral, and the French the choir of Rheims; and, even in Italy, Milan Cathedral was being completed. It is almost incredible.

The question naturally arises, was this a case of Revolution pure and simple suddenly reviving the classical ideal, or was there any element of evolution in it? In the revival of learning we see an intellectual revolution. There were definite cleavages between Rome and the Middle Ages, and the Middle Ages and the Renaissance, and no continuous thread can be followed through the maze of the intervening centuries. Gothic architecture, however, had never been the vernacular in Italy. Such work as we recognize as conformable to our ideas of beauty was not the product of the Italian mind, but monastic or carried out under foreign direction. The science of poise and counterpoise, upon which the whole system of Gothic construction and, from construction, design, was based, was completely foreign to the southern mind, nor were the building guilds, upon whom depended the actual execution of the work, capable of understanding it. The most ambitious conception—that of Milan Cathedral—is pompous German Gothic, and the Cathedral of Siena is but a version in terms of local materials and methods of construction, whereas San Lorenzo (outside the walls at Rome), built in the thirteenth century, shows how sympathy with the old Roman tradition was never broken between the time of the Empire and Renaissance. Brunelleschi was a revolutionary as against Gothic, but a traditionalist as regards the historical spirit of Italy, going back to the source from which that tradition sprang, developing it to suit the modern needs of his day, and restoring scholarship to architecture as nearly a century before it had been restored in learning. But in doing so he was not abandoning the inheritance of the intervening centuries; rather, he was re-creating it, giving it fresh birth.

At the age of 27, Brunelleschi became first connected with Florence Cathedral as a member of the Committee to consider the completion of the nave. Six years of struggle and his model for the dome was accepted, and between this year and 1446, when he died, a large number of great architectural works were designed though few of them were carried to completion by himself, and all the time the dome was gradually rising, the focus of all his efforts, until he had almost reached his goal. He never saw it crowned by its lantern, but his model was settled and he knew that his great work at any rate was safe.

What were the conditions under which he began to work?

Up till now all building, especially in Northern Italy, had been in the hands of the guilds. Design and execution were alike in their province and buildings were anonymous. Known originally as the *Maestri Comachini*, they are mentioned first in the seventh century as an organized society of designers, carvers, builders and workmen, with full and unlimited powers to make contracts and sub-contracts, and the schedule of pay was strictly laid down in the first quarter of the eighth century (by King Liulpold). They must have had some sort of organized existence since Roman days, and survived the Barbarian invasions as successors to the master-masons, who, in the days of the empire, had directed the operations of the *Collegia* especially devoted to building.* There was a very strong branch of

the Lombard guild in Tuscany, and especially in Florence, and it was these men whom Brunelleschi found in charge of all building. The representatives of a past generation, unable to adapt their craft to the significant change that had taken place in general life, and still stubbornly tenacious of their own privileges, they had been wrangling for years about the method of covering the great central space of the Duomo; yet no one had found a way or would take the responsibility of attempting to throw a dome over its 136 feet, though one had been intended from the first and no other finish was possible.

A competition was held, and Brunelleschi was manifestly first; but Lorenzo's partisans made such a hubbub, that the only way out was their joint appointment, and, to satisfy the guild, who were equally importunate, one of their number—Battista Antonio—was joined with them. Lorenzo became a standing nuisance, but Battista, recognizing his limitations, gave no trouble at all.

Every important building was placed under the control of a permanent committee. Such a committee existed for the control of the work on the cathedral, called the *Opera del Duomo*, the guild largely represented on it with co-opted members from other guilds, membership of one of which was an essential condition of citizenship.

They appointed the superintendent of the works, who, up to now, had always been a member of the "*arte dei maestri di pietra e legname*," and all worked under the special patronage of the *Arte della Lana*.

Brunelleschi, however, having convinced every one that mattered that he alone was capable of building the dome, though he was not a member of the building guild, which he firmly refused to join, forced himself into the position of superintendent, and, in spite of the Continental opposition of Lorenzo and the guild, consolidated his position. Throughout the operations he was continually thinking out new methods of construction and of easing labour, building restaurants on the scaffold and taking fresh precautions for safety. But he tolerated no interference, proved a ruthless strike-breaker, and obtained finally complete control.

During Brunelleschi's early years, times in Florence had been very exciting, but he was too young to be mixed up in party struggle or to remember that between the greater and the lesser guilds. Out of the guilds had arisen an aristocracy of trade, families whose wealth and social position made them rivals of the old aristocracy and set them building homes for themselves quite unlike the old towered fortresses. The city had extended her power outside her own confines, and obtained an outlet for trade to the sea at Leghorn; and the Republic, though still normally governed by the greater guilds, was in reality ruled by these *nobili popolani*, the Medici most influential though carefully keeping in the background. It was they who now had, in reality, replaced the greater guilds in the government of the Republic, and it was under their encouragement that a new era sprang up in art at a time when Florence was throwing up great men in all branches of learning and art and craftsmanship, and was full of high ideals of literature, art and citizenship; indeed, she was the mother of nearly all the great artists of the Early Renaissance, and of the great architects few can be named who did not come from there, either by birth or training. She sent them out to bring fame to other towns and rulers,

* See Rivoira, "Lombardic Architecture."

Brunelleschi among the others; and even Rome, when, after the great split, the Popes were again installed in the Vatican with new splendour and became the greatest patrons of art in Italy—even Rome drew her architects, painters and sculptors from Florence during the greatest epoch of the Renaissance.

Democracy vied with democracy, and despot with despot, in attracting to themselves and deriving distinction from architects, artists and scholars, and architectural development followed the independent political development of republics and despotisms; but it was in Florence, turbulent as she was, that art flourished most, and, influential as individuals were, they had no monopoly of knowledge and enthusiasm, nor were they the only competent critics. The building of the dome was followed with absorbed interest, heated discussion and freely expressed criticism by the whole city, and the champions of the building guild were constantly out to intrigue against Brunelleschi, and vice versa. He was jeered at as a madman in the streets, and when he showed himself more than usually obstinate in the Committee of the Opera, he was carried out, shouting and kicking; they even imprisoned him! So we may understand that public feeling ran high, and that interest in the problem and the actors was not merely academic. Whenever any fresh or alleged difficulty arose—though the architect would never acknowledge that anything was difficult for him—advice, competitive designs and models poured in, and he was not even taken at his own valuation at the very top, when the lantern alone remained to be erected. His enemies agitated for other models, and competitors were not wanting. He no doubt brought this upon himself by secrecy and refusal to take others into his confidence; but his early experience had been enough excuse, when, to his disgust, Lorenzo was appointed joint architect, and, proving incapable of conducting any part of the work on his own initiative, was always trying to worm information out of his colleague. Crises in their relationship to one another were constantly arising, and the story goes that one more serious than the others brought things to a head, and that Brunelleschi retired to bed, where he remained until the work came to a standstill and Lorenzo's incapacity was exposed, and he finally allowed himself to be fetched back, with Lorenzo under his thumb, soon to be retired on a pension.

This all seems very quarrelsome and captious on the part of the public and of the architects; but it does give us the atmosphere of Florence and is, at any rate, evidence of popular interest in architecture and of intense feeling for the honour of the city.

Mediæval collectivism had passed away, and the guild system went with it. The development of individual freedom of thought and action produced a broader outlook on life, and great leaders in art and greater wealth led naturally to greater civic display and luxury in private life. Nothing would induce Cosimo dei Medici, for instance, when he determined to build himself a house, to live in one such as had satisfied his ancestors. It must be no mere tower for defence, no sombre, barred and crenellated fortress, surrounding a courtyard for its only pleasure-ground. The guild could not give him what he wanted. It must be more in conformity with the scholarship that he loved to promote, that suited his individual taste and was the work of an individual artist. He must have a sunny library for scholars to marvel at; a dining-room to suit the stateliness of his meals, rich with gilt and colour, as a setting to the brilliance

of his guests. The whole life of the city followed suit, and he must be able to look out on the streets and watch the pageantry of processions, even if he did so far follow tradition as to retain a sturdy ground floor story, just to take no risks. No deep and narrow cortile, overlooked by the windows of the household, was suitable for the meetings of his academy or for the entertainment of the youth and beauty of Florence—youth which no longer clanked about in armour but clad itself gallantly in rich clothing. So spacious and shady gardens were required and cool fountains, all laid out in the grand manner of the age, and Brunelleschi, Michelozzo and Alberti evolved the new types and set about the rebuilding of Florence.

One of the most recent, as it is one of the most interesting, books on the Early Renaissance in Italy is that by Sir Thomas Graham Jackson. His plea for the vernacular not hidebound by dogma, and one in which the matter is of more importance than the manner, is to my mind unassailable if architecture is to be a living art. The work of such men as Brunelleschi, Bramante, the San Gallos, Peruzzi and others—the work generally of the fifteenth and early sixteenth centuries—is pre-eminently individual and alive, and if Brunelleschi is not the greatest of them technically he is historically, and the student will do well to study his spirit, even if he attaches more importance to the beauty of Peruzzi's detail.

In the last century, Renaissance architecture was judged and condemned rather by its later and more stereotyped forms than by the freshness and vitality of the time we are considering—by the men who later fell under the spell of Vignola or Palladio, by which design became a matter of recipes comparatively easy of comprehension, but producing results good, bad or negligible according to the ability with which the ingredients were mixed.

There is a danger, it seems to me, for our modern schools of architecture, in the encouragement of design by recipe. The object of education in architecture is not to provide a fully developed system, but, upon a solid basis of knowledge, to encourage observation and imagination, the desire for learning and versatility for its application. In fact, we want to turn out Brunelleschis and Bramantes, rather than Vignolas and Palladios.

The pursuits and taste of his acquaintance, the cultivated society of his day, opened Brunelleschi's eyes to new possibilities and to the fact that the building guilds had become stagnant and unable to adapt themselves to the needs of the time, and had by now entirely forgotten their original inspiration. So, with contempt in his heart for alien Gothic, but mindful of the true Italian tradition, he instinctively turned towards classical art as his friends turned to classical literature.

For years he studied in Rome, mastering the system and detail of the Imperial builders, and returned to Florence—not as a copyist, with vain repetitions of a worn-out theme, but with a mind fresh to apply old principles to new problems.

He was essentially a creative artist, using the means to his hand in a new way. The uses for which he had to provide demanded fresh forms, and whether it be a church or private chapel, the fortification of a town, a dwelling for monks, or for a Florentine citizen, in one and all will be found in an eminent degree knowledge, imagination, freshness and charm, which not only mark the great and original artist, but the pioneer of a new system.

THREE WATER-COLOURS.

168¹

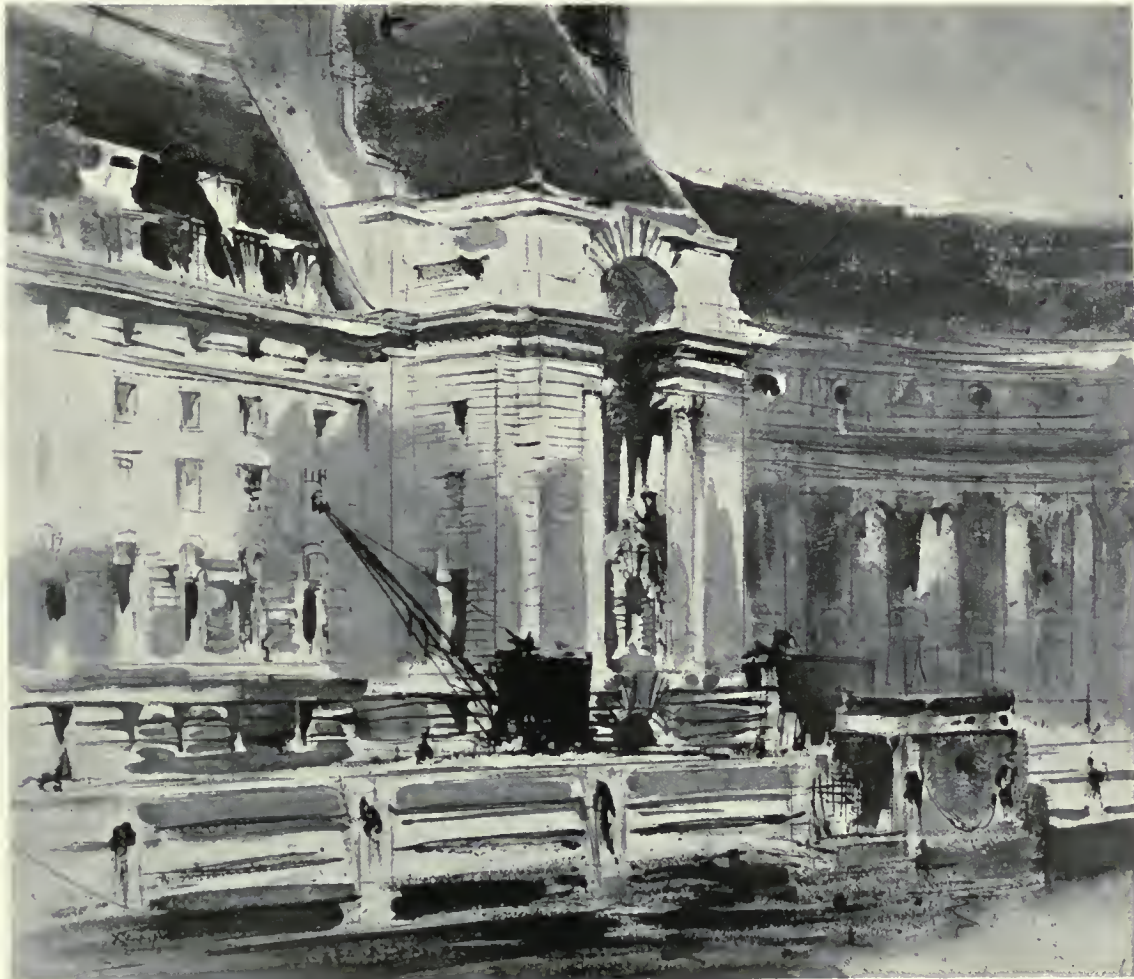


Plate III.

May 1923.

• THE LONDON COUNTY HALL.

From a sketch by William Walcot, R.E.

This drawing and the two which follow were hung in the Exhibition of Mr. Walcot's work held recently in New York.

THREE WATER-COLOURS.

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Plate IV.

May 1923.

THE UNIVERSITY CLUB, FIFTH AVENUE, NEW YORK.

From a Sketch by William Walcot, R.E.

The University Club, designed by McKim, Mead and White, has provided a happy subject for the artist's brush. This water-colour was recently exhibited in New York. During April Mr. Walcot held an exhibition of his work in London.

THREE WATER-COLOURS.

168³



Plate V.

May 1923.

PARK AVENUE, NEW YORK.

From a Sketch by William Walcot, R.E.

On returning from America Mr. Walcot held an Exhibition in the Galleries of the Royal Institute of British Architects of his Great Temples of Antiquity, his Roman Compositions, and other etchings. Some of the paintings of Ancient Temples have recently been reproduced in colour in THE ARCHITECTURAL REVIEW.

The Armenian Church of St. Sarkis, Kensington, London.

Designed by Mewes and Davis.

With Photographs by F. R. Yerbury.

ST. SARKIS CHURCH is built on a corner site. It has a north and west entrance, facing Iverna Square and Iverna Gardens respectively. The plan is in the form of a Greek cross with the addition of an apse at the east end and a sacristy at the south.

The church has been adapted from an existing building in the cloisters of Haghbat in Armenia, the style of the architecture being thirteenth-century Armenian Byzantine with a certain Saracenic influence.

The whole of the exterior (including the church and turret roofs) is constructed in Portland stone. The effect is simple and severe with the exception of the ornamental angles.

The turret is heptagonal in plan, and is symmetrical on the north and south elevations.

The two entrance doors are in oak and richly carved.

The interior of the building is carried out in artificial stone, and is very simple. Four groups of pilasters (the caps of which are carved) support the four arches which carry the dome.

The altar, the upper part of which is constructed in alabaster, rests on a pentelicos marble base and is inlaid with lapis lazuli, rouge skyros, and green Mexican onyx.

All other ornament, capitals, bases, bas-relief, crosses, etc., are gilded, the whole being Byzantine in feeling.

The big chandelier lighting the church is designed from Armenian records of the twelfth century. It is heptagonal in plan—a division which is symbolic in the Armenian religion—and has been carried out in wrought iron with embossed decorative scrolls. The top ring has seven candles, the bottom fourteen.



A GENERAL VIEW.

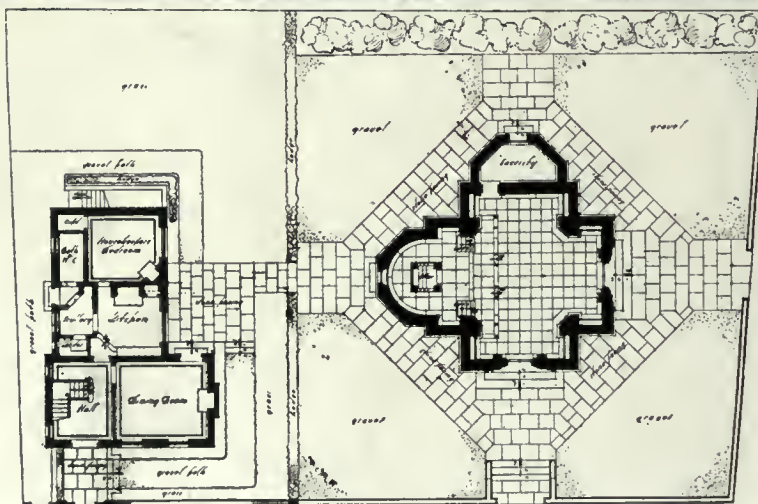


A DETAIL OF THE DOOR.



ST. SARKIS CHURCH,
KENSINGTON, LONDON:
PLAN, ELEVATION,
AND SECTION.

Mewes and Davis,
Architects.





ST. SARKIS CHURCH, IVERNA GARDENS, KENSINGTON.



A DETAIL OF THE ANGLE TREATMENT OF ST. SARKIS CHURCH.



THE INTERIOR OF THE CHURCH, SHOWING THE GREAT CHANDELIER.



THE BALDACCHINO, ST. SARKIS CHURCH, KENSINGTON, LONDON.

Exhibitions.

THE WHITECHAPEL ART GALLERY.—The exhibition of modern British art held in this gallery cannot be considered very representative—at least one hopes not. And why is such a lot of the work that goes under the name of “modern” so depressing—and I was going to say—depraved? At least it has an affectation of depravity in it; and why do artists paint so many of these kind of things when the cry is for a “brighter London”?

In an exhibition of such a mixed nature as this, and where so much of the work is tentative, it is a great pleasure to come upon the assured work of C. J. Holmes and D. Y. Cameron. I couple them together because surely they have a great deal in common. They have the same austere sense of selection, and the same rigid rejection of material that is not relevant to the exact ideas they wish to place on canvas. Yet in other respects they are unlike. Sir C. J. Holmes has a more reserved colour scale than Mr. Cameron; his work is kept more within the area of a carefully considered formula—and is never allowed to stray outside this area. On the other hand, Mr. Cameron has a radiant sense of colour, which in some remarkable way he is always able to keep within an artistic convention. But both of them have this in common: that their work always has in it a sense of quietness, and of dignity, and of inevitability. In my opinion, these two artists stand on a much more permanent base than many of the over-advertised and over-praised men of to-day.

The work of Professor Rothenstein is always entitled to serious consideration, but the two examples he shows here are not particularly good ones. There is a portrait of a young girl and a landscape, which are very hard and dry, both in the quality of the paint and in the rather mannered style. Let us hope that he does not become too much of the professor and consequently less of the performer.

So many of the younger painters of the present day are trying to arrive before their time, and much of the work they are now doing in their eager haste to achieve this end they will themselves look back upon in the future as puerile stuff, and wonder what deluded motives actuated them in producing it. If one may judge by his “Self Portrait” (60), Mr. Gilbert Spencer evidently has a very modest estimate of his own personal attractions, and for his sake it is to be hoped that he is not a bit like it. However, this picture will serve as well as any other to draw attention to the wilful distortion of, perhaps, quite comely objects indulged in by many of the younger men. They seem to think that by renouncing the ordinary standards by which good drawing is determined they can become a law unto themselves, and thus escape the censure usually passed upon incompetence; having but little sense of beauty themselves, they decried that gift as worthless—like the fox who lost his tail.

Among so much work that is so casually and badly put on canvas, the methodical ways of Mr. Ginner come as a blessing, and the work he shows here is of that quiet and orderly kind peculiar to this artist. There is no hurry or flurry about Mr. Ginner; each thing that he does has been carefully thought out to the last detail—nothing is left to chance.

One can see in the work of the late Spencer F. Gore the seed from which has sprung so much of the painting that is best of its kind in England at the present day. Earlier work of the late Harold Gilman shows this influence distinctly, but this artist was developing in his later work an independent point of view, and was also acquiring a logical sense of design, which his earlier work lacked; at one period he even had a contempt for what savoured of “arrangement,” but as one can judge from his more recent paintings he evidently changed his views about this.

There is a painting in the exhibition of a mother and child, done by Mr. Meninsky, which fits into the space in which it is composed very well. How many thousand times has this subject been treated by artists? And yet it still has possibilities, and in good hands reveals new pictorial beauties.

Mr. Ihlee has some good work here. But why did he paint that Gauguinesque “Three Graces”? And is it playing the game so nearly to appropriate another artist’s ideas; and what is the use of it? Besides, Mr. Ihlee has quite enough talent of his own, and does not need to do this kind of thing.

Mr. Roger Fry has two pictures here, but as I will deal with his exhibition at the Independent Gallery next month, I will defer consideration of his work until then.

THE GROSVENOR GALLERIES.—The main gallery is devoted to the work of Mr. Harold Knight, which consists of various portraits and landscapes. His portraits are amazingly efficient and intensely realistic, and if representation was the whole of art, Mr. Knight must be considered a great artist. But this is not so, as more enlightened artists are beginning to find out. Some of the portraits are almost painfully realistic—every resource of the painter’s craft has been applied to this end, and the results are entirely successful in accomplishing the artist’s aim. But it is open to question whether this aim is an artistically worthy one, and whether it leads anywhere in particular in the domain of art. Mere visual record of natural objects is not necessarily art any more than the recording of mere sounds of nature is necessarily music. Take No. 1, “Brownie,” which represents Mr. Knight’s extreme of realism: were it possible to take snapshots in paint by some mechanical process and then enlarge them into life-sized pictures, surely the results would be very similar to this portrait. Here and there his work shows sympathetic feeling, as in “Miss Dolly Simpson,” which has in it a certain graciousness, and “Miss Gladys Hynes,” which is remarkable for the accomplished painting of the hands.

The landscapes are the usual Cornish ones—rocky promontories and misty seas, which so many artists seem to find interesting—but when recorded on canvas become monotonous; the artist not, perhaps, realizing that he has not succeeded in communicating his enthusiasm for the subject to those who were not there.

Miss Fairlie Harmer also has a room devoted to her work. She is endowed with an artistic vision of a high order, and has a happy sense of colour. Her composition is her weakest point, and her choice of subjects is not always sufficiently discriminating, indeed, some of her subjects must be regarded as chiefly interesting to herself as offering problems of which it amused her to attempt a solution, but are of hardly sufficient importance for an exhibition. Some of her still-life groups are her best work; for instance, “The Lustre Teapot” (53) is a splendid piece of painting; each object in it is surrounded by an extraordinary sense of light; and “The China Cabinet” (63) is notable for the minute observation of light at all angles—direct and reflected.

THE FINE ART SOCIETY.—The memorial exhibition of water-colours by the late Sir Ernest George, R.A., held in this gallery, showed his talents in this direction to be very varied. His interiors of cathedrals are always competent and show an intimate knowledge of his subject. But very often he elaborated his paintings too much, and was not satisfied to indicate, with, perhaps, the aid of a pen, the vast knowledge he had at his command of details at which the layman could only guess, but tried to force water-colours to do too much. As he was mostly occupied as an architect, he had, as it were, to re-discover himself as a painter every time he went abroad to paint, and, of course, this retarded his development as a water-colourist. Had he entirely pursued art in this direction, he would have reached a high standard, for his method was undergoing a gradual process of clarification, as his little study of “Rothenburg” (61) shows, for this little painting is a beautiful piece of work—perfect in composition and simple and direct in treatment. A lot of Sir Ernest George’s work is interesting, if only for the subjects it depicts—and what wonderful subjects they are!

ELLIOTT AND FRY’S GALLERY.—Messrs. Elliott and Fry have hospitably placed at the disposal of artists an excellent gallery on their premises, which is at present occupied by an exhibition of the works of Mr. Weaver Hawkins, consisting of etchings, aquatints, and water-colours of various subjects in various countries. This artist has been suffering under injuries received during the war, and certainly remarkable is the manner in which he has pluckily risen above them, and is for this very reason evolving an individual style.

His etchings show a good sense of line, and some of the subjects chosen are of the kind beloved by Whistler, but the treatment is different, the lines being more those of the craftsman; they have in them the detached feeling of an engraving, and not the personal feeling of the artist. Not that they are the worse for this; the distinction is made to explain his method of work.

RAYMOND MCINTYRE.

Recent Books.



TWO PIECES OF SCULPTURE: TORSO OF A GIRL, BY BERNHARD HOETGER, AND A YOUNG MAN, BY ADOLF VON HILDEBRAND.

From "Die Neuere Plastik."

A Century of Continental Sculpture.

Die Neuere Plastik. By ALFRED KUHN. Munich: Delphin-Verlag.

For a quarter of a century the output of books on modern sculpture has been limited to works on individual artists. The appearance of a handsome quarto volume on the Continental sculpture of the last hundred years, by Alfred Kuhn, is therefore all the more welcome. A new edition has just appeared, and in its hundred and forty pages is condensed a consideration of many of the principal aspects of the art from its state at the time of Canova and Thorvaldsen.

The earlier modern sculptors of Germany and Austria are considered, from Schadow, Rauch, and Schwanthaler and Hähnel, representing the classical, romantic and baroque periods. The progress towards realism is then traced, and

Rietschel is cited as introducing the earliest elements of the modern spirit. A parallel chapter on the French school during the period shows how intimately German development corresponded with the productions of Rude, Barye, and Carpeaux, and how the French influence on Begas and others of the German school was manifested.

The culmination was reached in Rodin, according to the author, as he omits from the discussion Medardo Rosso, although he deals with Meunier in a small way. It is significant that no mention is made of America and England, of Alfred Stevens or Saint-Gaudens. Tracing influences in this way, the work of the Florence school and von Hildebrand is reached. No one on the Continent had a more intimate effect than this cultured artist, who, combining realistic feeling with a classical outlook, succeeded in creating a very pleasing variation of the neo-

classical spirit, which is continued in the work of the great Frenchman Maillol. Not that von Hildebrand's was the sole influence, for Max Klinger, too, had learned from Rodin and Meunier the secret of realistic treatment, as is seen in his portrait busts and in his celebrated "Beethoven" at Leipzig.

The further consideration of the classical-realistic work is postponed until the "Grosse Form" has been dealt with—the huge mass-sculpture-architecture due to Franz Metzner and Hugo Lederer, which is the marked feature of many modern German monuments, and the influence of which is to be recognized in much of the work of the artists of the northern nations. Apparently it was Maillol who saved German work from further coarseness and heaviness, for Maillol has, among his other striking qualities, enough of the primitive spirit to satisfy the recognized want in Germany. His work, however, has so much refinement and warm generosity, and, moreover, it is so obviously sincere and so little ostentatious, that it was bound to have its effect on those avid for the new form as adumbrated by von Hildebrand.

The new sculpture is then reached, and the modernist manifestations from the classico-realistic to the cubist are exhibited, bringing an illuminating and authoritative book to a close—a book that is admirably produced, with sixty-eight fine half-tone illustrations and fourteen sculptors' drawings. From its perusal a reasoned and restrained idea of the aims of the advanced men in sculpture is obtainable. It costs about ten shillings.

K. P.



LANDSCAPE WITH CATTLE. BY HENRI ROUSSEAU.

From "Junge Kunst."

The New Art.

Junge Kunst. Leipzig: KLINKHARDT and BIERMANN.

There is very little chance in England of getting to know about the artists of the present generation who are responsible for what is vaguely known as modernist art. We have no series dealing with our own men, as they have in Paris even. In Germany, however, there is a series which includes all the new painters: Van Gogh, de Vlaminck, Derain, Cézanne, Henri Rousseau, Marie Laurencin, as well as all the German painters who belong to the movement. The series is called "Junge Kunst," and is published by Klinkhardt and Biermann, 2 Liebigstrasse, Leipzig. It already includes thirty-two issues, and it is intended for the general reader, and is popular in form and in price.

Each separate monograph has from thirty to fifty page illustrations. The arrangement of the books is admirably concise, and there is a biography, a critical notice, sometimes (as in the case of Van Gogh) some letters, sometimes (as in the case of Cézanne) a "palette," giving the painter's colours and colour-system! Often there is a list of authorities, and it is surprising to find how considerable a literature has grown around these exponents of the new art in a period of twenty years or so.

In so cheap a series it is exciting to find a coloured frontispiece, and a very good colour reproduction at that. There is, for instance, the "Sunflowers in an Earthenware Pot," by Van Gogh, a delightful naturalistic representation, which



CYPRESS WITH MOON AND STARS. BY VINCENT VAN GOGH.

From "Junge Kunst."



ABANDONED. BY M. KISLING.

From "Junge Kunst."

is supported in its style by many among the forty-eight illustrations given by the author, S. F. Hartlaub, of portraits, figure subjects, landscapes, interiors, and still-life, all conveniently dated from about 1881 to 1890.

A most charming painting of Cézanne's wife is reproduced in H. von Wedderkop's study of the artist, beautiful in draughtsmanship and colour, and several of Cézanne's pictures containing figures, such as the "St. Anthony," the "Bacchanal," and the "Bathing Place," will be very surprising to those who do not know them, while the "Card Players" will startle with its realism.

Although he has only recently been heard of in London, Henri Rousseau must be the oldest of the exponents of the new art, for he was born at Laval as long ago as 1844. He is the exponent of what has been irreverently but expressively called "the toy-box school." The naïveté of his style forces the suggestion, and there is a great charm about it, to be seen in the picture-book-like coloured frontispiece, "Going for a Walk," and to be gathered

also from the extraordinarily simple elements shown in some of the other reproductions. Helmud Koller is the author of the study of Rousseau. Karl Einstein's monograph on Kisling reveals an artist allied in spirit to Rousseau, but of a somewhat more sophisticated outlook; one who applies his colour patchesquely, not to say blottesquely, as Ruskin said—a style with which we are well acquainted in the London Group artists. Here we have cubes and squares, and rhomboids and oblongs of colour, projected also in the figure pictures, several examples of which are given.

In Walter Cohen's "August Macke" and Edwin Suermondt's "Heinrich Nauen" there are studies of out-and-out cubism such as have not yet been seen in London. It is combined with colour as vivid as Wolmark's, or Simon Bussy's, as may be seen in the frontispieces to each book. Both artists are largely concerned with figure-work, but Nauen has two or three landscapes illustrated, one of which happens to be an exquisite piece of naturalistic drawing. He combines nature with geometry. August Macke is the most uncompromising cubist of them all, but even he is represented by certain naturalistic portrait and still-life studies, as well as by a remarkable woodcut somewhat reminiscent of Blake. These are the men represented in the latest half-dozen of the series to be published.

K. P.



LANDSCAPE. BY PAUL CÉZANNE.

From "Junge Kunst."



"OARE," PEWSEY, WILTS.

From "Small Houses of the Late Georgian Period, Vol. II.—Details and Interiors."

Small Houses of the Late Georgian Period and their Interior Adornment.

Small Houses of the Late Georgian Period, 1750-1820, Vol. II.—Details and Interiors. By STANLEY C. RAMSEY, F.R.I.B.A., and J. D. M. HARVEY; with 40 Measured Drawings by J. D. M. HARVEY, and 50 photographs by F. R. YERBURY. 1923. London: The Architectural Press, 27-29 Tothill Street, Westminster. 13 x 9. 20 pp. 100 pls. £1 5s. net.

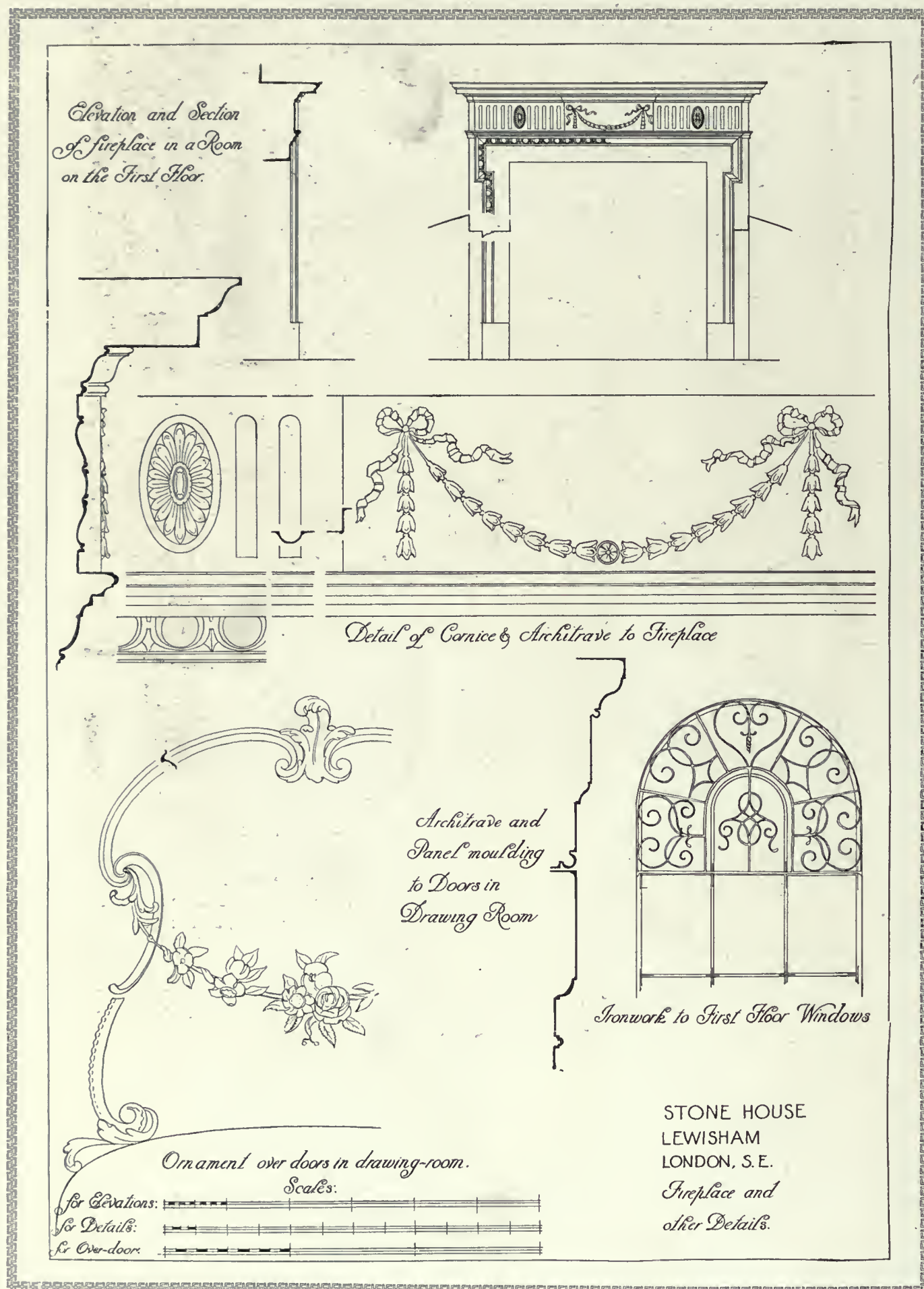
To-day there is little need to emphasize the importance of the smaller house, since we have good reason to deplore the passing of those periods of prosperity and lavish patronage, during which the greater town and country houses of England were conceived and carried into such splendid execution—periods, glorious in retrospect, in which architects, painters, sculptors, modellers, carvers, and cabinet-makers found the most ample scope for their respective talents.

In reviewing the nation's artistic patrimony it was proper, of course, that the Augustan periods, and the finest and most important examples in point of size and magnificence should first receive adequate recognition and appreciation, and that writers and critics should concentrate, in the first instance, upon houses of considerable architectural pretension. The early

formative periods, the monumental houses, the foremost architects, and the princes of craftsmanship, having found their historians and biographers, it has been left to Mr. Ramsey, himself an architect of distinction, to direct belated attention, in these two volumes of "Small Houses of the Late Georgian Period," to an admirable series of lesser buildings, which have hitherto escaped the recognition to which their merits entitle them.

These minor examples of English domestic architecture and decoration will be found, upon examination, to possess many admirable qualities in common with their more monumental progenitors, and to have, in addition, or perhaps in a greater and more intimate degree, the virtue of being eminently home-like and comfortable. Asgill House, at Richmond, for instance, is rightly characterized by Mr. Ramsey as a capital example of the small house, treated in a broad and generous manner, and pervaded with an air of patrician distinction, while throughout these two volumes will be found many dignified habitations triumphantly conjured out of the simplest elements and within the most limited compass—such is the art of the architect, as distinguished from mere building.

That accomplished architect, Sir Robert Taylor, was responsible for Asgill House, but what small town house could



A FIREPLACE, AND DETAILS IN THE DRAWING-ROOM, STONE HOUSE, LEWISHAM.

Measured and Drawn by J. D. M. Harvey.

From "Small Houses of the Late Georgian Period, Vol. II.—Details and Interiors."



END BAY OF THE DRAWING-ROOM, STONE HOUSE, LEWISHAM, LONDON.

From "Small Houses of the Late Georgian Period, Vol. II.—Details and Interiors."

possess more architectural character, both without and within, than No. 1 Bedford Square, the dignified entrance hall of which is illustrated on page 182, yet Thomas Leverton, the designer of this delightful house, is far from being numbered among the hierarchy of his profession.

A house known as "The Wick," on the summit of Richmond Hill, appearing in the illustrations, is another flawless gem of minor English domestic architecture, which will be familiar to many who have contemplated, with sensations of uncommon

gratification, that typical English scene, the exquisite prospect of the Thames, which can be commanded from its windows and from the public terrace adjacent. It has been freely stated that "The Wick" was designed by Sir William Chambers, who is known to have designed a villa for Sir Joshua Reynolds near this spot, but as Mr. Ramsey makes no mention of "The Wick" in remarking upon the paucity of smaller houses attributable to Sir William Chambers, the tradition which connects his name with this admirable little building has perhaps been disproved.



ENTRANCE HALL, No. 1 BEDFORD SQUARE.

Thomas Leverton, Architect.

From "Small Houses of the Late Georgian Period, Vol. II.—Details and Interiors."

Who were the designers of many of the houses included in these volumes is not likely to be known. Doubtless certain of them, and particularly those of timber construction, weather-boarded externally, originated from one or other of the numerous pattern-books—the "Builder's Bench Mates" and "British Palladios"—current in Late Georgian days; these pattern books, it has been remarked, had a wide circulation at the time, and partly account for the correct proportion and excellent detail encountered in the vernacular architecture of the eighteenth

century. Such pattern-books, we know, were largely responsible for that admirable phase of English architecture which, "when carried oversea, and translated into Colonial terms, took so kindly to its new climate" in America.

The period covered by these two volumes, 1750-1820, if allowance be made for a preliminary decade, is coincident with the long reign of George the Third, and embraces the later careers of Sir Robert Taylor, James Paine, and John Carr of York, and wholly those of Sir William Chambers, the Adam brothers,



Photo: E. Pockree.

CHIMNEY-PIECE FROM A HOUSE IN HATTON GARDEN, LONDON.

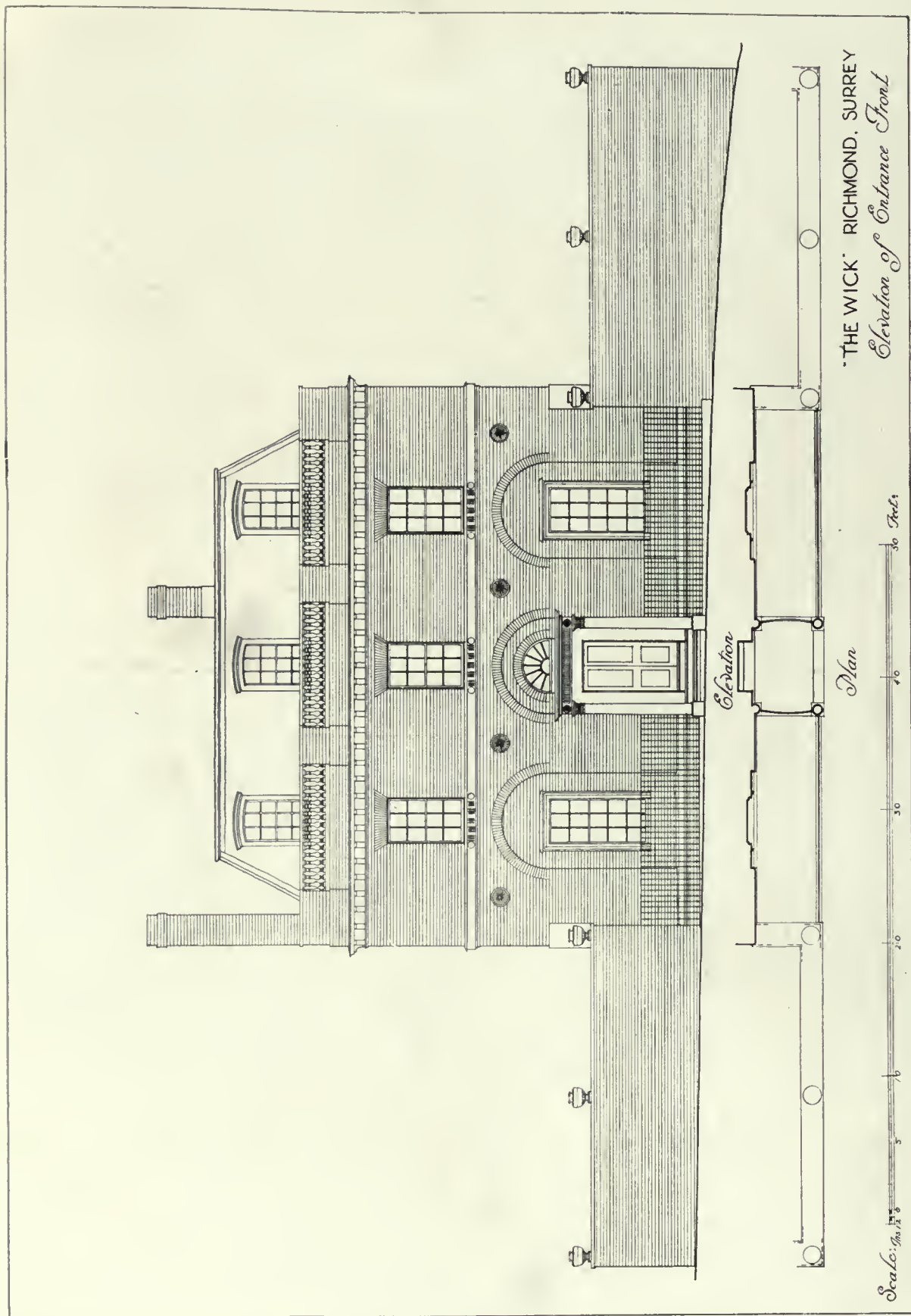
From "Small Houses of the Late Georgian Period, Vol. II.—Details and Interiors."

Samuel Wyatt, Thomas Cooley, James Gandon, Thomas Leverton, and Robert Furze Brettingham. It is true that few of the architects mentioned were actually concerned to any great extent with minor examples of domestic architecture, but it is to their influence, both in precept and practice, that the high standard attained in contemporary building is to be attributed, and to the artists and craftsmen actively employed upon their buildings is due the general excellence of design and manipulative skill observable in the applied and industrial arts at this period. As Mr. Ramsey remarks in his introduction, "if these smaller people, working out of the limelight and far from the plaudits of the great lords and ladies who patronized the famous artists, did not achieve for themselves any great personal or individual distinction, it is certain that by their united efforts

they formed a great tradition of sound and beautiful building, the full significance of which we are only just beginning to appreciate."

The forty measured drawings by Mr. J. D. M. Harvey accompanying this second volume of "Small Houses of the Late Georgian Period"—no light achievement for a single pair of hands—are excellent specimens of draughtsmanship, well reproduced, which admirably supplement Mr. F. R. Yerbury's delightful photographs. It is evident to the most casual observer that in late years, both here and on the other side of the Atlantic, a renewed and vigorous interest is being taken in the houses and furniture of the late-eighteenth century, an interest which the examples shown in these volumes will do much to stimulate and develop.

INGLESOX C. GOODISON.



"THE WICK," RICHMOND, SURREY.

Measured and Drawn by J. D. M. Harvey.

From "Small Houses of the Late Georgian Period, Vol. II.—Details and Interiors."

MASTERPIECES IN MARBLE



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ST. PAUL'S, ROME
(Interior)

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Sir Philip Sassoon on Painting.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Perusal of Sir Philip Sassoon's interesting comments in your last issue leads one to fear that he has far better knowledge and judgment of architecture than of painting.

He starts by saying, rightly, that "In art and architecture the course of centuries has established certain standards and principles of more or less general application, by which the work of any age, even the present, can be judged without undue presumption or risk of grievous error."

But later, talking of the "uplifting of a people" being dependent upon "moral and spiritual factors," he says: "The work of the school of young painters now in England will stand as high as the Dutch school of the seventeenth century or the Italian of the fifteenth century. It is in my opinion immeasurably superior to anything to be seen to-day in any other country."

Now, if Sir Philip, in writing of our young painters, refers to those who are quietly doing splendid work in the great, main, progressive stream of art, ignored or derided by the clique of revolutionaries temporarily in power, he is undoubtedly right. There is a fear, however, that he alludes to the votaries of so-called "Modern art" or "Contemporary art," comprehensive titles commandeered to camouflage the art of the "freakists" with their indecency, insanity, and incompetence varied with a manifestly sham asceticism.

If so, I venture to think he is at fault, for these people scout all tradition, all standards, all principles in art, and their productions are little less bad than those of the foreign Communists and Bolsheviks, whose international "patterns" they share. True they occasionally imitate the work of some deceased painter, but he was generally a fifth-rate dabbler, certified as insane, or an El Greco, whose distortions are now known to have been involuntary and due to a defect of the vision which can nowadays be counteracted.

Such work is the reverse of "uplifting"; it can only debase and degrade. It is, indeed, intended to level—downwards, and is to be discouraged.

It would be as right, in talking of the finer British architecture of the last twenty years, to extol the work of the revolutionary clique's vorticist, futurist, or dadaist architects or architectural designers.

Yours faithfully,

FRANK L. EMANUEL.

"Who's Who in Architecture," 1923.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—From the heavy returns of completed forms which have been received for this book, it is evident that architects generally realize the great advantages that will be gained by its production, and the assistance which such a work of reference and professional information must render.

Its importance to the lay public and the lay Press hardly needs emphasizing, but as Editor of the work, I should be grateful if I might draw the attention of your readers to the fact that if anyone is omitted from it through neglecting to send in his form, the fault must not be visited upon me.

The active co-operation extended to the publication by the Royal Institute of British Architects, the Society of Architects, and the Architectural Association, must of necessity complete the effort to obtain information as well as acquaint the profession with what is required for its compilation.

I am anxious to get this book published at as early a date as possible, and if any of your readers have not received forms, or have mislaid them, I shall be happy to send fresh ones by return of post to all who apply for them.

Yours faithfully,

F. CHATTERTON, F.R.I.B.A.,
Editor "Who's Who in Architecture."

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From an original Water-colour by W. Walcot, R.E., F.R.I.B.A.

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The Exhibition of Contemporary British Architecture in New York.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I thought you might be interested to hear of the result of the exhibition that is now taking place in New York. It is creating a considerable amount of interest, and as the work is over here by special invitation, it is hoped that this is going to bring about the beginning of a very much closer understanding between the two countries.

By the way, if you can suggest any method whereby this good feeling can be encouraged please let me know, as I happen to be a member of the committee that has the work in charge.

With kind regards,

Yours faithfully,

ALFRED C. BOSSOM.

680 Fifth Avenue, New York.

The Flaxman Sculptures and Drawings at University College, London.

The collection of casts from the original models of groups of figures, statues and compositions in Alto and Basso Relievo, by the sculptor John Flaxman, was presented to University College by his niece, Maria Denman, in 1857. Under the auspices of a committee, of which His Royal Highness the Prince Consort was president, this collection was placed in the hall, under the dome of the College, in the adjacent apartments and on the great staircase. It has been added to from time to time by gifts and by purchases, and now includes a very large portion of Flaxman's work. A large number of drawings by Flaxman have also been obtained, and include between four and five hundred works of great diversity of subject and of finish, from the slightest delineations of first thoughts to elaborate drawings. These have been mounted and fixed on screens in the Drawings Room, which also contains the cast of the Shield of Achilles, which was presented by C. R. Cockerell, R.A., who was then Professor of Architecture at the Royal Academy. In the vestibule to the hall is a marble statue of Flaxman in a sitting posture, by the sculptor Mulgrave L. Watson.

The hall under the dome of the College, containing the sculptures, and the adjoining rooms and staircase, have recently been redecorated. The scheme of redecoration was prepared by Professor F. M. Simpson, in co-operation with the Slade Professor, Mr. Henry Tonks, and carried out by Messrs. Green and Abbott. The treatment and restoration of the sculptures was committed to the care of Messrs. Bellman, Ivey and Carter, while a new scheme of lighting was devised and executed by the Assistant Professor of Electrical Engineering, Mr. Clinton. The Slade Professor has also designed and carried out a painting representing Lord Brougham, Jeremy Bentham, Thomas Campbell, and Henry Crabb Robinson, four of the founders of the College, receiving the plans of the buildings from the architect, William Wilkins. This painting has been fixed in the central panel on the west side of the hall, under the dome. It is intended, at a later date, to add a companion picture in the panel on either side.

New Fuel Developments.

The use of smokeless fuel in industry is steadily increasing, to the material advantage not only of manufacturers, but of the whole community, which for too long has suffered seriously both in health and in pocket from the smoke and fogs caused by the unscientific burning of raw coal in factory and workshop.

It is in the galvanizing industry that the latest developments in the use of gaseous fuel have taken place. Although in the United States solid fuel was in almost universal use only three years ago, a very large proportion of the galvanizers in that country have now adopted gas for heating the metal, on account of its cleanliness, consistency of action and ease of control. In this country, too, gas has already been adopted with success, and will no doubt eventually find its way into the galvanizing shops of all our most progressive factories.

The current issue of "A Thousand and One Uses for Gas" (No. 110) deals with galvanizing and electro-plating, and contains particulars and photographs of some modern installations which should be of interest to all engaged in the metal industry. We understand that copies of this publication can be obtained free of charge by manufacturers and others interested in these processes on application to the Secretary, The British Commercial Gas Association, 30 Grosvenor Gardens, S.W. 1.



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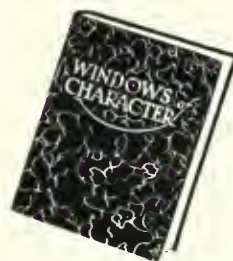
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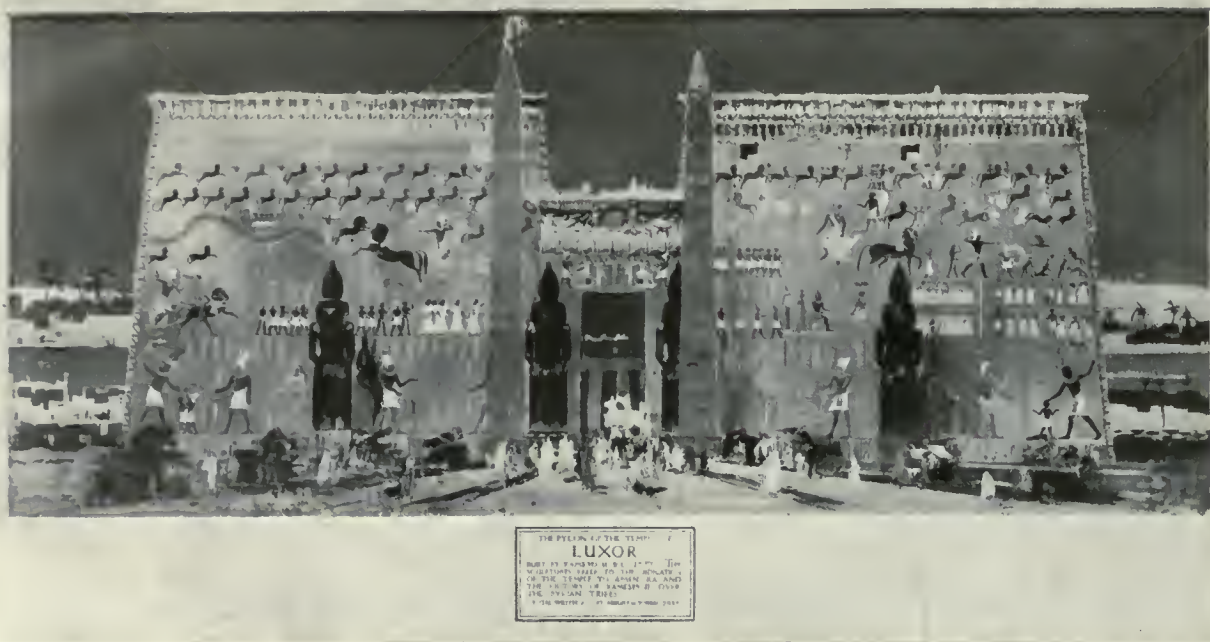
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THE PYLON OF THE TEMPLE OF LUXOR.

Exhibitions of the Works of Frank Brangwyn and William Walcot.

The above painting is taken from the exhibition of Temples and Etchings by William Walcot, held during April in the Galleries of the Royal Institute of British Architects. This exhibition was of the greatest interest, and created a sensation in London amongst those who had never before seen Mr. Walcot's paintings collected.

Another exhibition of interest to those who admire the etchings of William Walcot and Frank Brangwyn is being held until May 5th by the Architectural Press in the Picture Room of H. Roberts & Co., 311 King's Road, Chelsea, S.W.3. The exhibition consists of a series of photogravures from the architectural etchings of the two artists.

These photogravures have been hand printed under the artists' supervision, and have recently been issued by The Architectural Press, of 27-29 Tothill Street, Westminster, in two portfolios.



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The Origin of the Stones of Stonehenge.

The problem of the origin of the stones of Stonehenge was recently discussed by Dr. H. H. Thomas, petrographer to the Geological Survey, in a paper read by him before the Society of Antiquaries of London.

There are two kinds of stones at Stonehenge—(1) those of which the main fabric consists, which are known as sarsen stones. These are of local origin, the remains of an old sandstone deposit, and are locally known as greywethers. The big circle and avenue of Avebury also consist of sarsens. (2) The thirty-four stones forming an inner circle and horseshoe, which are not of local origin. They are smaller than the sarsens, and were never capped by lintels; they were merely standing stones. These can be divided into three classes—twenty-nine dolerites or diabases, four rhyolites, and one micaceous sandstone, the so-called altar stone.

Although many localities have been suggested, the identity of these stones with any known outcrop has never been proved. Sir Jethro Teall, lately Director of the Geological Survey, pointed out many years ago that the source should be sought in some area where these types occur in close association, and such an area is to be found in the eastern end of the Prescelly Mountains in northern Pembrokeshire. The dolerites of Stonehenge and Prescelly possess highly characteristic white spots not found elsewhere. With the Prescelly dolerites is associated a rhyolite identical with that of Stonehenge, and the altar stone is similar to the old red sandstone on the north shores of Milford Haven. In addition, fragments in the soil at Stonehenge representing stones which have now disappeared can be correlated to Prescelly types. The distance between Stonehenge and the area from which these stones were derived, and which is strictly limited, is about 180 miles. The weight of the stones is, on the average,

two to two and a half tons, and the means by which they were transported remains an unsolved problem. Dr. Thomas's attention was first attracted to the foregoing explanation of the sources of origin during his twelve years' surveying of the geology of Carmarthenshire and Pembrokeshire.

Roman Remains in Sussex.

Mr. S. E. Winbolt, of Christ's Hospital, with the assistance of Mr. G. C. F. Hayter, has been excavating the Roman station on Stane Street, at Alfoldean, near Slinfold, Sussex. In the course of digging a stretch of about four yards of the stone core of the Roman road has been laid bare just east of the modern road and inside the station area. Alongside the road is a stable yard, roughly paved with local stones. East of the yard was found, on a slightly lower level, a big clay floor with signs of burning all over it, and near the south-western corner a hearth, roughly circular, of stones. In the north-east corner was an extensive pit, filled with charcoal and a great quantity of broken pottery, mostly of Romano-British black-ware types. A deep trench driven east and west across the site showed floors of at least two levels; and the foundation, about 15 ft. in width, of the great vallum of local yellow clay, piled here on a foundation of natural sand. The stone and brick footings of the walls and the rough floor of the south guard-room east of the Roman road were found, though some 10 ft. from the apparent line of the road, the other on the west being probably under the modern road. Several coins were found. There is a great variety of Romano-British pottery and a fair amount of *terra sigillata*, several specimens of both sorts dating from about A.D. 90–120. The evidence seems to show that this station was occupied and Stane Street made by about A.D. 100. A full report will be published in due course in the Sussex Archaeological Collections.

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"Who's Who in Architecture," 1923.

Edited by FRÉDÉRIC CHATTERTON, F.R.I.B.A.

The first edition of "Who's Who in Architecture" was published in 1914, and a new edition is now urgently required. It is needed not only on account of the great changes which have taken place in the profession, but also because of the increased interest taken in architectural matters by the public at large. The general Press, too, which is devoting far more attention than formerly to architects and architecture, requires a ready means of obtaining information regarding the profession, and this is only possible through such a publication as "Who's Who in Architecture."

Official approval has been given to this publication by the Royal Institute of British Architects, the Society of Architects, and the Architectural Association, and the editor has already received the great bulk of his information from the majority of members in the profession. It is obviously impossible, however, for the editor to keep in touch with every architect, and he would therefore remind anybody who has not yet filled up his form that, if he desires to be included in "Who's Who in Architecture," 1923, this should be filled up and returned within fourteen days to The Editor, "Who's Who in Architecture," The Architectural Press, 27-29 Tothill Street, Westminster, S.W.1.

British Architects' Conference.

The Annual Conference of the Royal Institute of British Architects will take place at Edinburgh on June 13th-16th. It will be held in conjunction with the Annual Convention of the Incorporation of Architects in Scotland. The Council of the Incorporation have kindly undertaken the duty of making the necessary arrangements.

All Members and Licentiates of the R.I.B.A. and all Members of the Architectural Association and of the Allied Societies are cordially invited to attend the Conference. The headquarters

of the Conference will be at 15 Rutland Square, Edinburgh, the new home of the Incorporation.

Wednesday, 13th June.

Members of the Conference will assemble in Edinburgh. At 8 p.m. they will be entertained by the Incorporation of Architects in Scotland at a smoking concert at 15 Rutland Square.

Thursday, 14th June.

At 10.15 a.m. the Conference will be accorded an official welcome by the Lord Provost and magistrates of Edinburgh in the Council Chamber, and thereafter the meeting of the Conference will be continued there, when two papers on professional subjects will be read and discussed.

At 1 p.m. there will be a luncheon in the banqueting hall of the Castle (if permission is obtained), followed at 2.15 p.m. by a motor-drive to Holyrood Palace and other places of interest in Edinburgh. From 4.30 to 6 p.m. an "At Home" will be held in the National Gallery, where tea will be provided and members will have the opportunity of inspecting the exceptionally interesting collection of paintings there.

At 8 p.m. there will be a reception by the Lord Provost at the Council Chambers.

Friday, 15th June.

The day will be devoted to a motor char-a-banc tour to Melrose, Dryburgh, and Peebles, with luncheon at Melrose and tea at Peebles, returning to Edinburgh at 6 p.m.

At 7.30 p.m. the Conference banquet will take place at the Freemasons' Hall.

Saturday, 16th June.

The day will be devoted to visits and excursions arranged individually by members of the Conference.

Membership of the Conference is free, but members will individually pay the cost of the luncheon on the 14th, the motor-drive to Holyrood, etc., the char-a-banc tour, and the banquet.

(Continued on p. xlv.)

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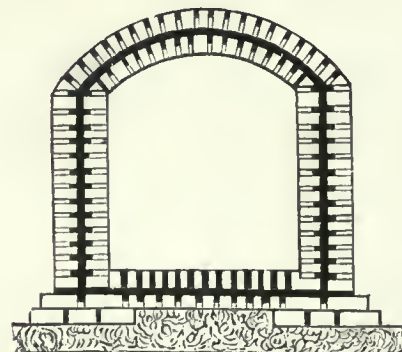
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Ladies are particularly invited to attend as guests of members of the Conference.

As the hotels in Edinburgh are likely to be somewhat crowded in June, it is advisable to reserve accommodation at once for those taking part in the Conference. An option has been obtained on a certain number of rooms in the Caledonian and North British Station Hotels, and members are requested to inform the Secretary, R.I.B.A. (9 Conduit Street, W.1), at the earliest possible date whether they will probably require to have rooms reserved for them and stating the number of rooms (double or single) and the dates on which they will be required.

A further circular will be sent out at an early date containing fuller details of the arrangements, particulars of hotel accommodation, and a form to be filled up and returned by those who desire to attend the Conference.

A larger attendance than usual is anticipated at the Conference this year, and accordingly it is most desirable that notification be made as soon as possible by those intending to be present. The arrangements will thus be greatly facilitated, as the number of those to be provided for will be known.

TRADE AND CRAFT.

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St. Sarkis Church, Kensington, London.

The following were the contractors and sub-contractors for the Armenian Church of St. Sarkis, Iverna Gardens, Kensington, designed by Mewes and Davis: Messrs. Holloway Bros. (general contractors); the Monnoyer British Construction Co., Ltd. (stucco work); P. Turpin (marble floor, oak doors, and leather screen); The Bromsgrove Guild (enrichments to altar, bronze and gilt work); J. Whitehead and Sons, Ltd. (marble work); Bagues Freres (chandelier); Cash & Co. (electric lighting); Henry Hope and Sons, Smethwick (glazing); W. J. Furze & Co., Ltd. (gilt cross and lightning conductor); Gillett and Johnston, Croydon (bells).

Burdocks, Gloucestershire.

The contractors for the carcass of Burdocks were Messrs. Yells Brothers, of Fairford, Gloucestershire, and for all the internal joinery and finishings, etc., Messrs. Walker and Slater, of Derby.

An Apology.

In the advertisement of Messrs. Thos. Faldo & Co., Ltd., which appeared in the issue dated April 1923, the name of the architects of Aldwych House was inadvertently given as Messrs. Trehearne and Norman, instead of Messrs. Gunton and Gunton, Finsbury House, Blomfield Street, E.C.2.



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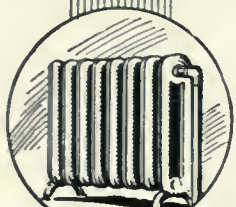
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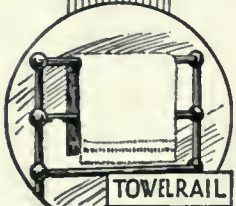
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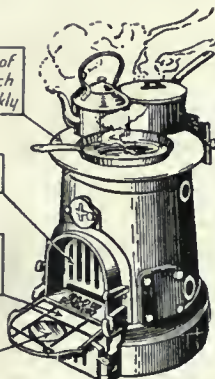
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(See R.I.B.A. Journal, 28/4/1923, page 399, Vol. xxx.)

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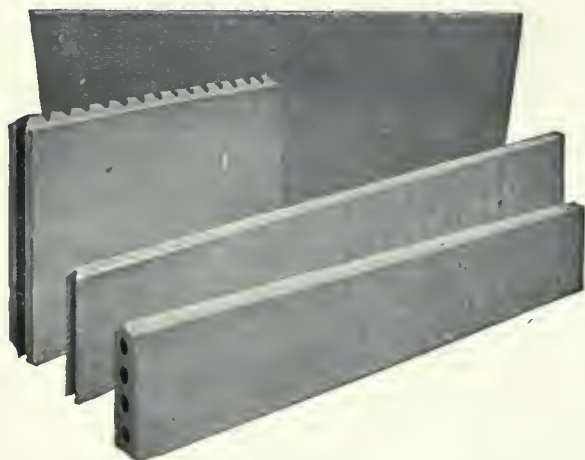
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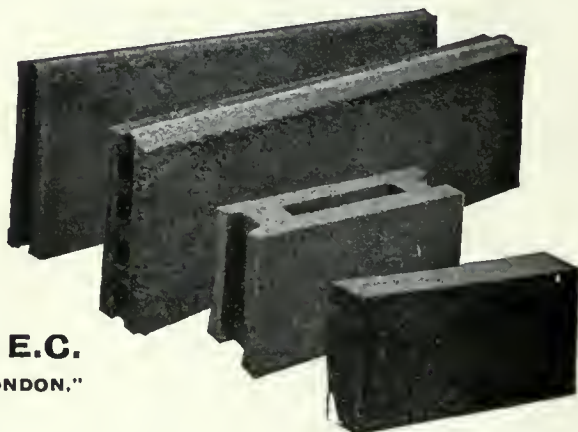
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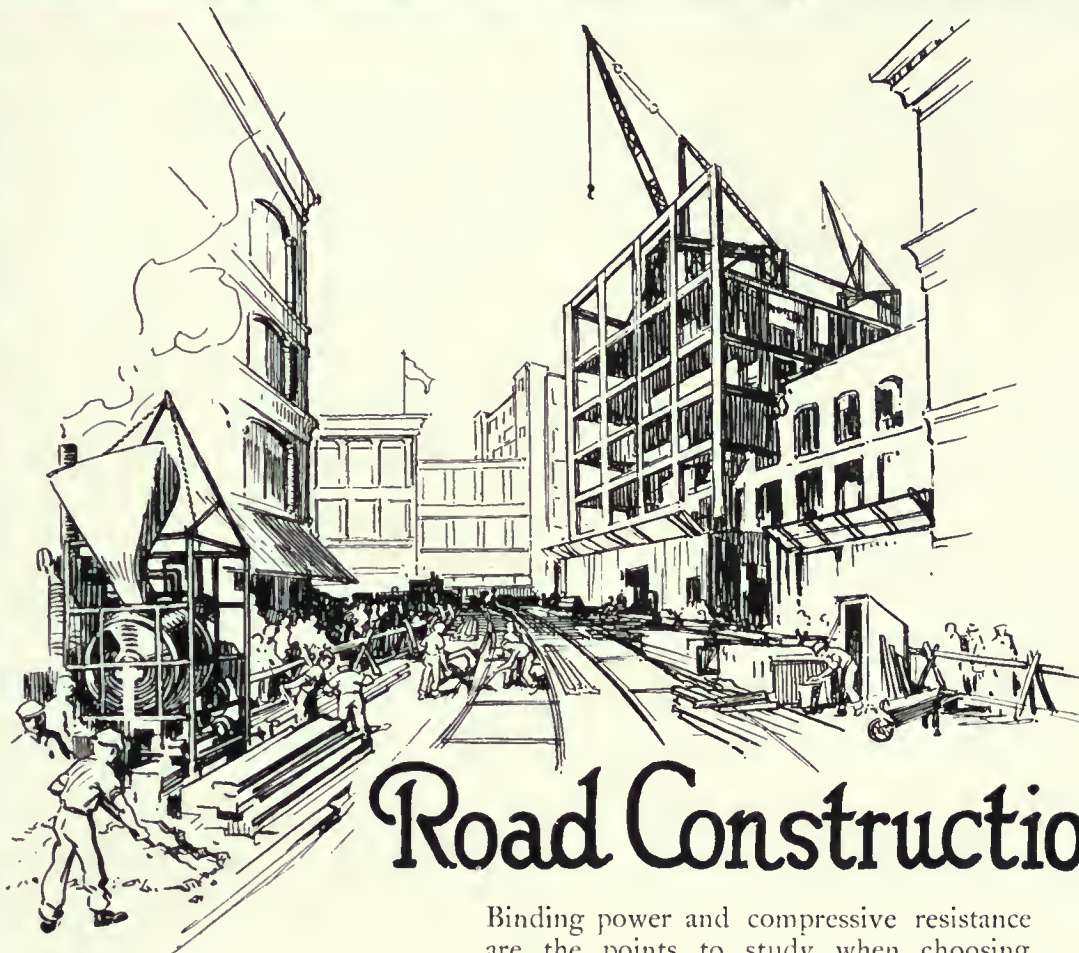
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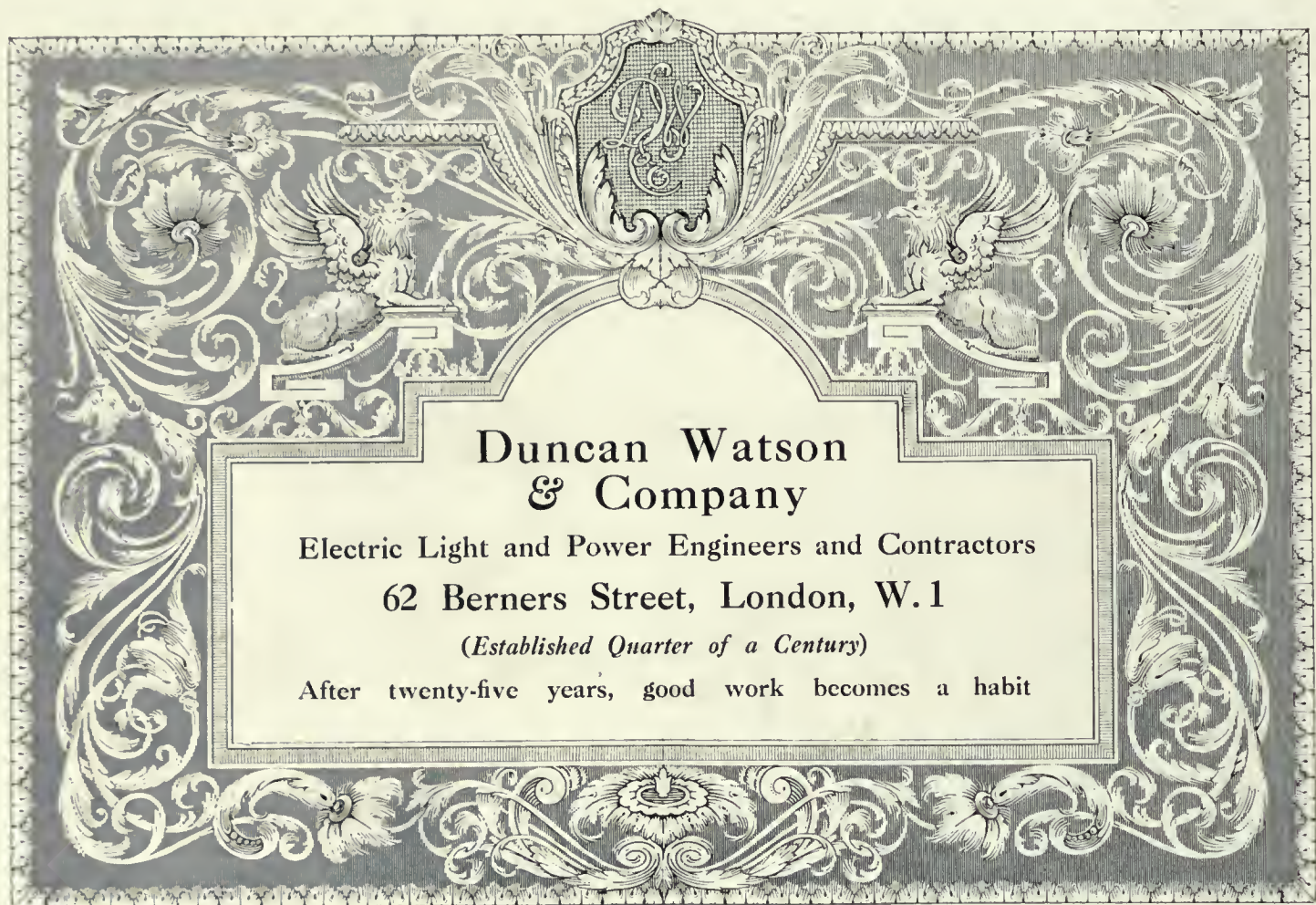
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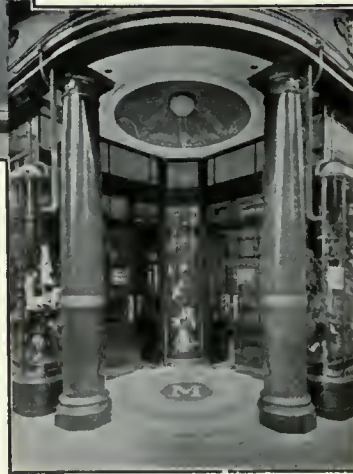


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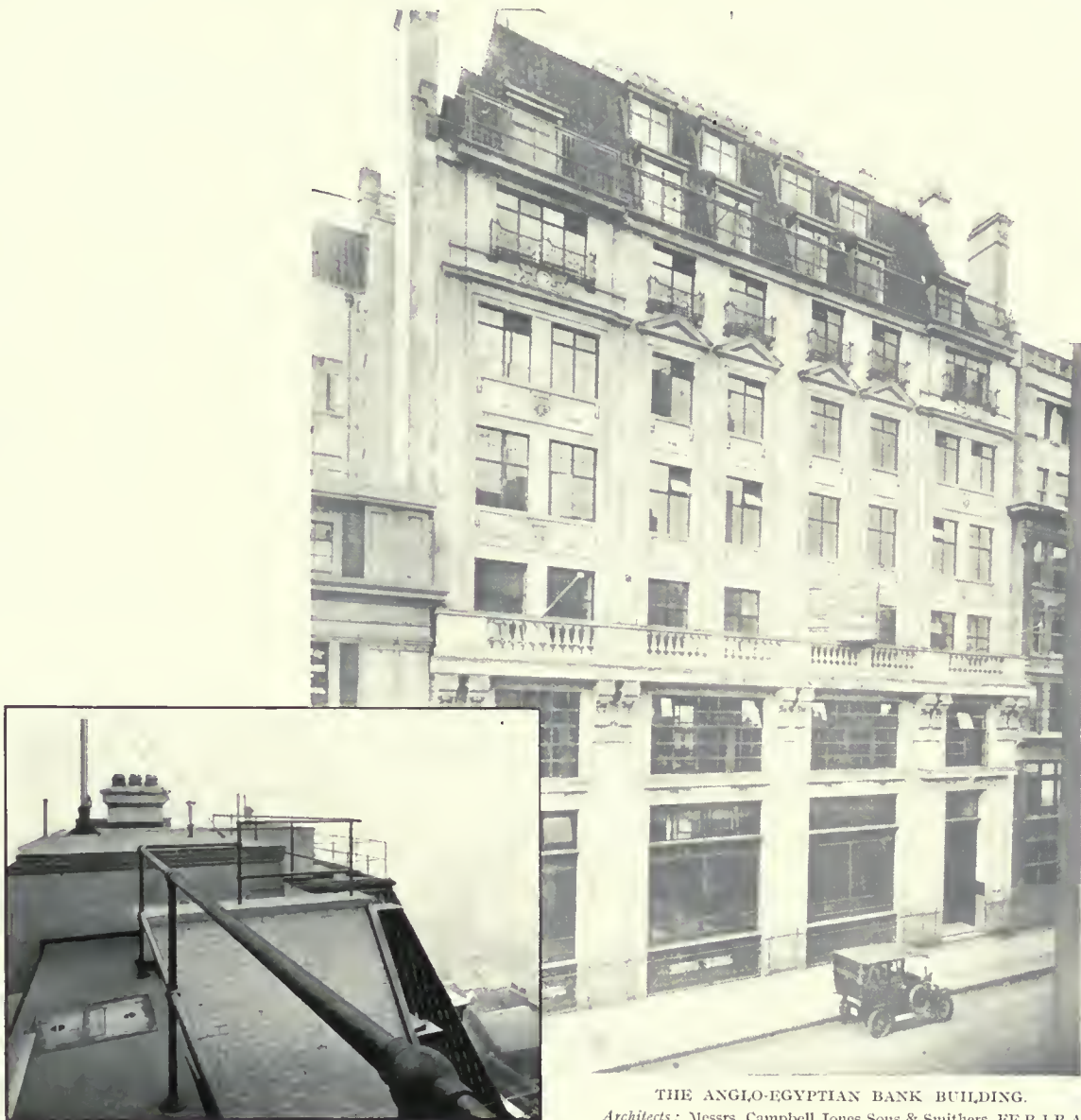
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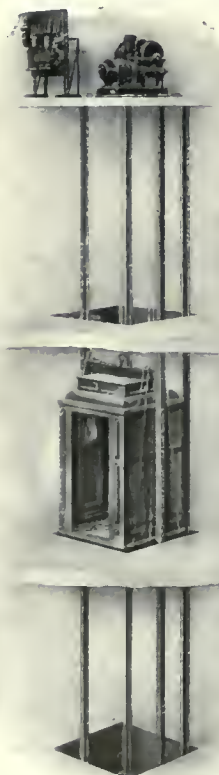
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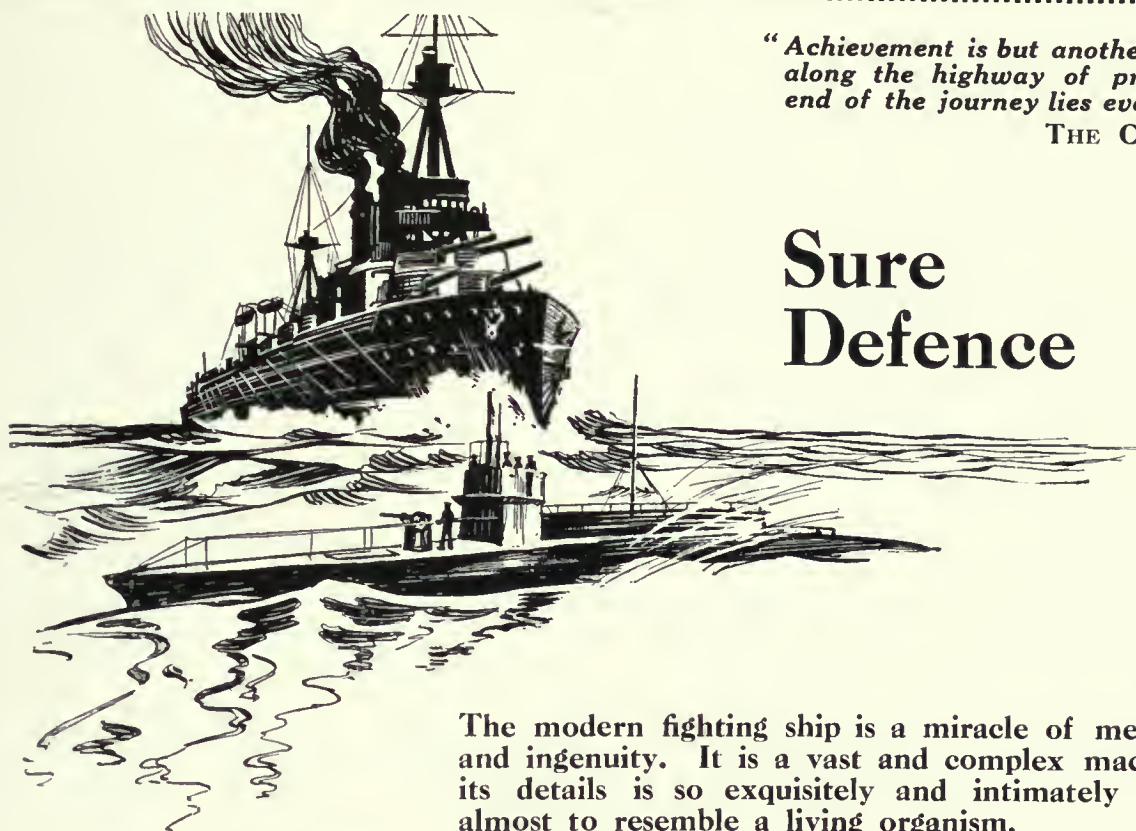
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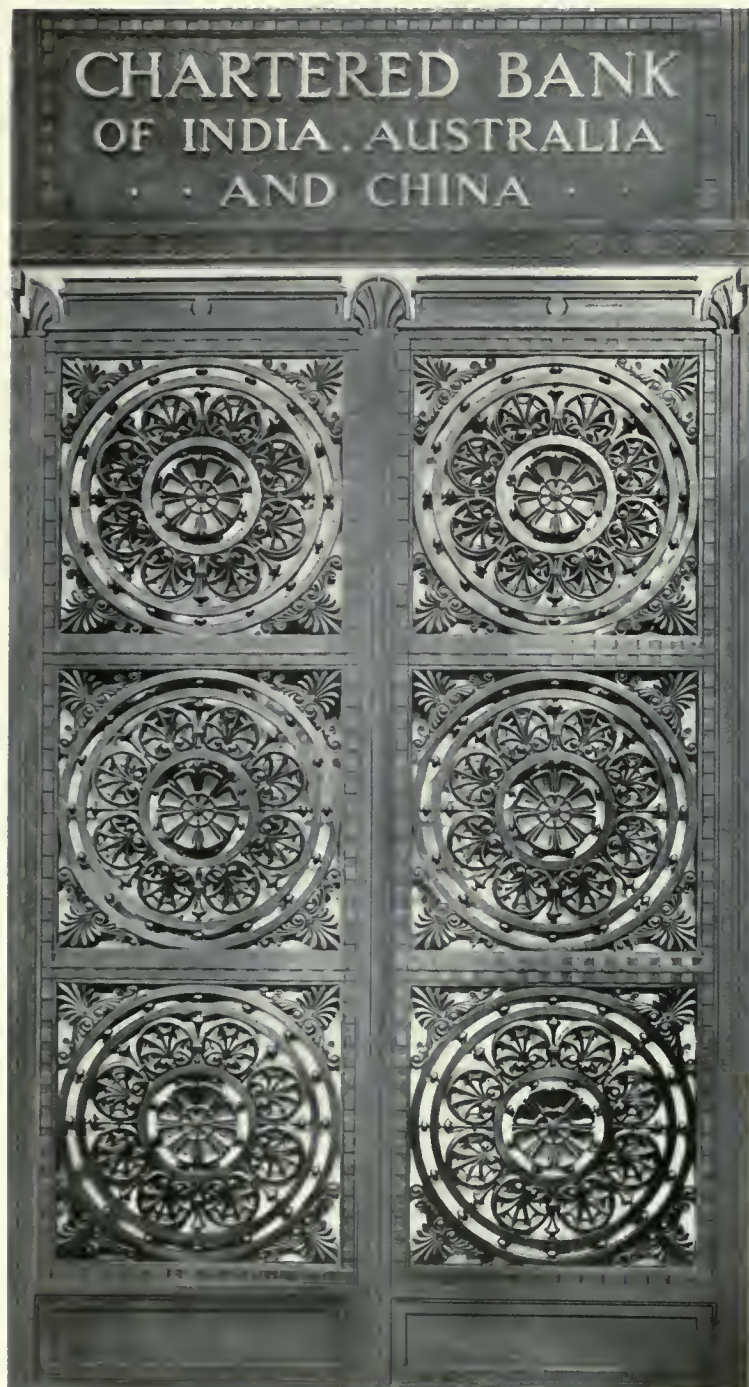
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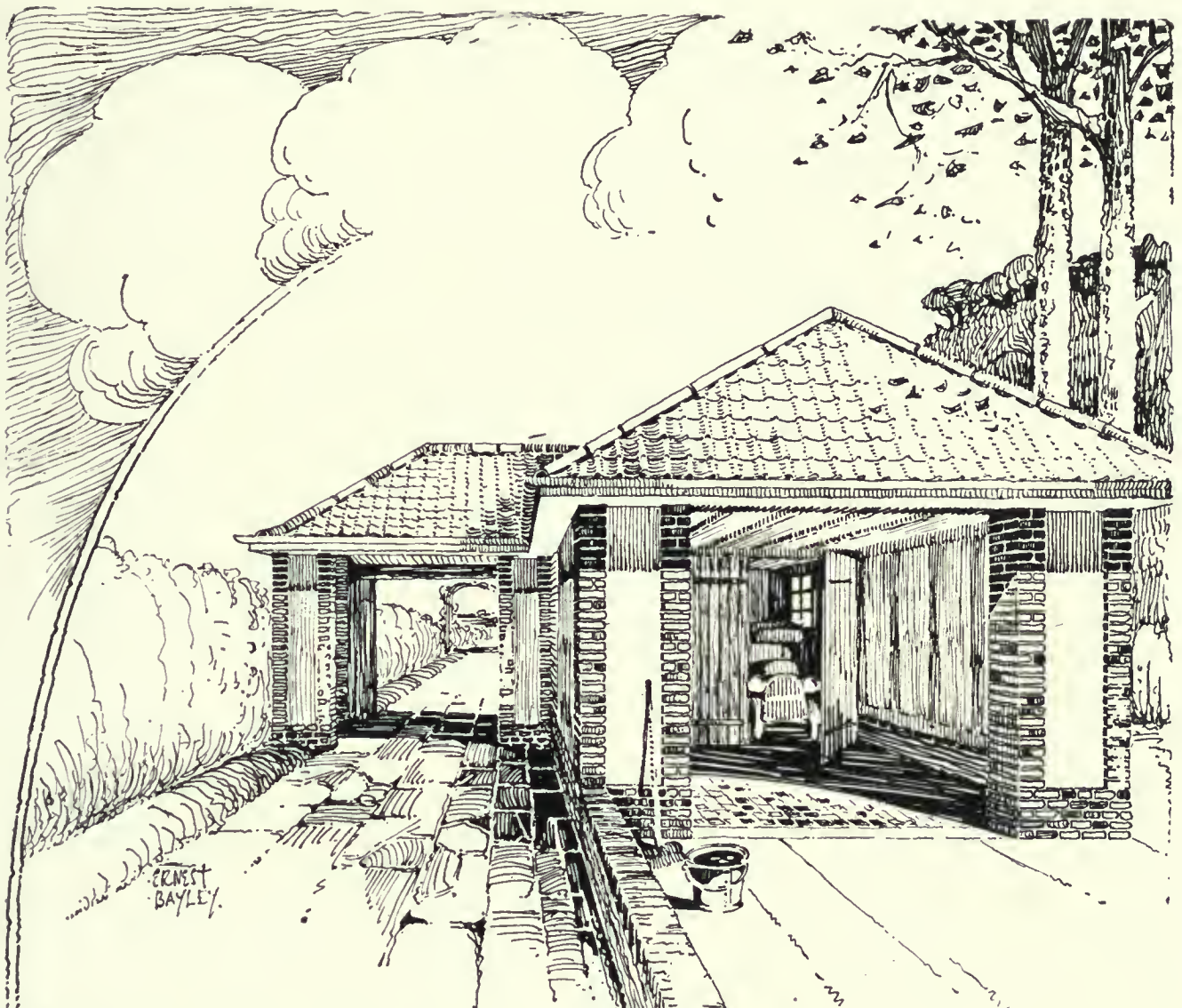
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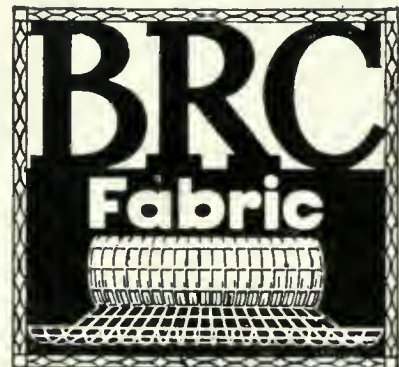
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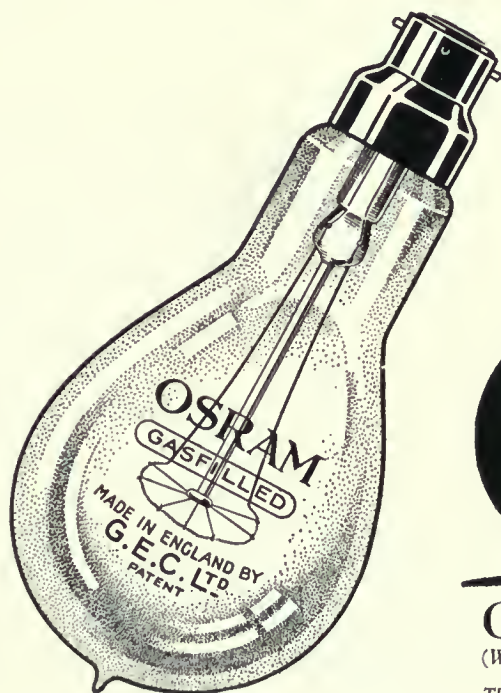
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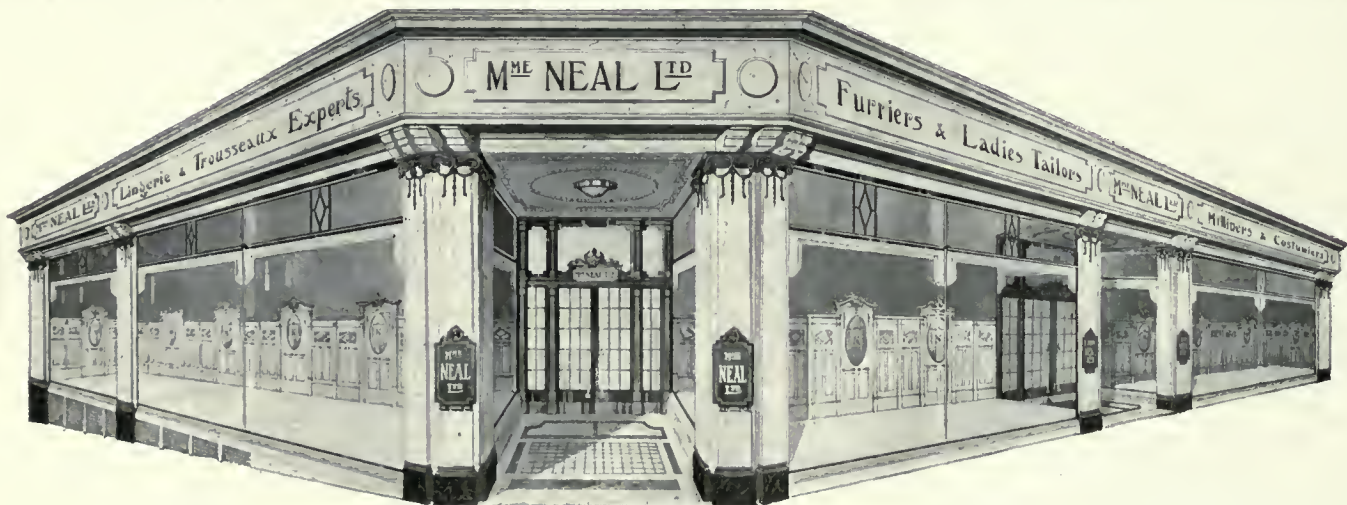


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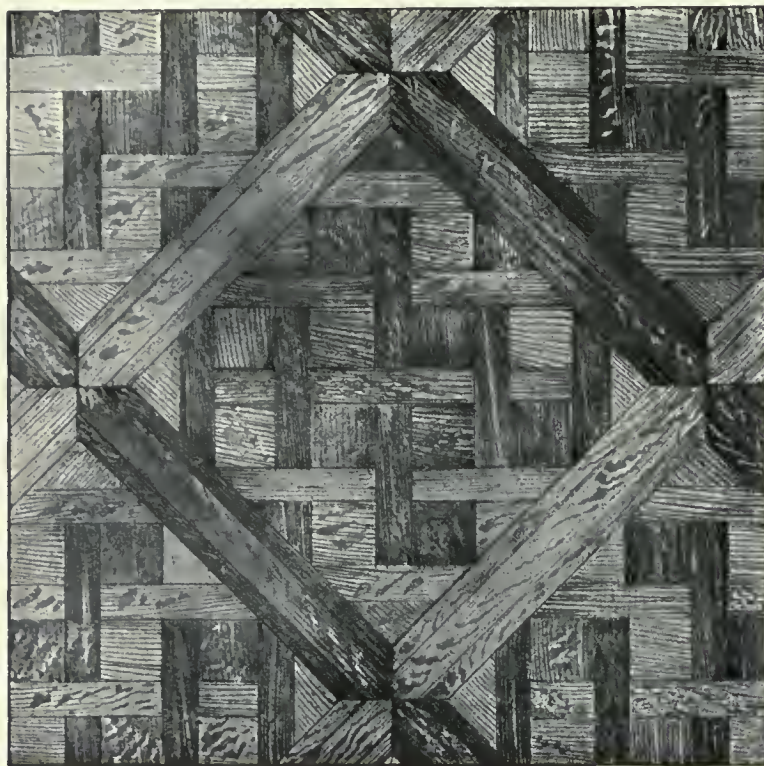
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Plate I.

June 1923.

WESTMINSTER ROOFS.

From a Water-colour by Norman Howard.

In the distance, on the left-hand side, can be seen the dome of the Central Hall, designed by Lanchester and Rickards; in the centre, the cupolas of the Office of Works, and on the right, Westminster Abbey, with the tower of Big Ben rising behind it. The foreground is filled with the medley of small old houses and tall office blocks peculiar to Westminster.

Two Lombard Country-Seats.

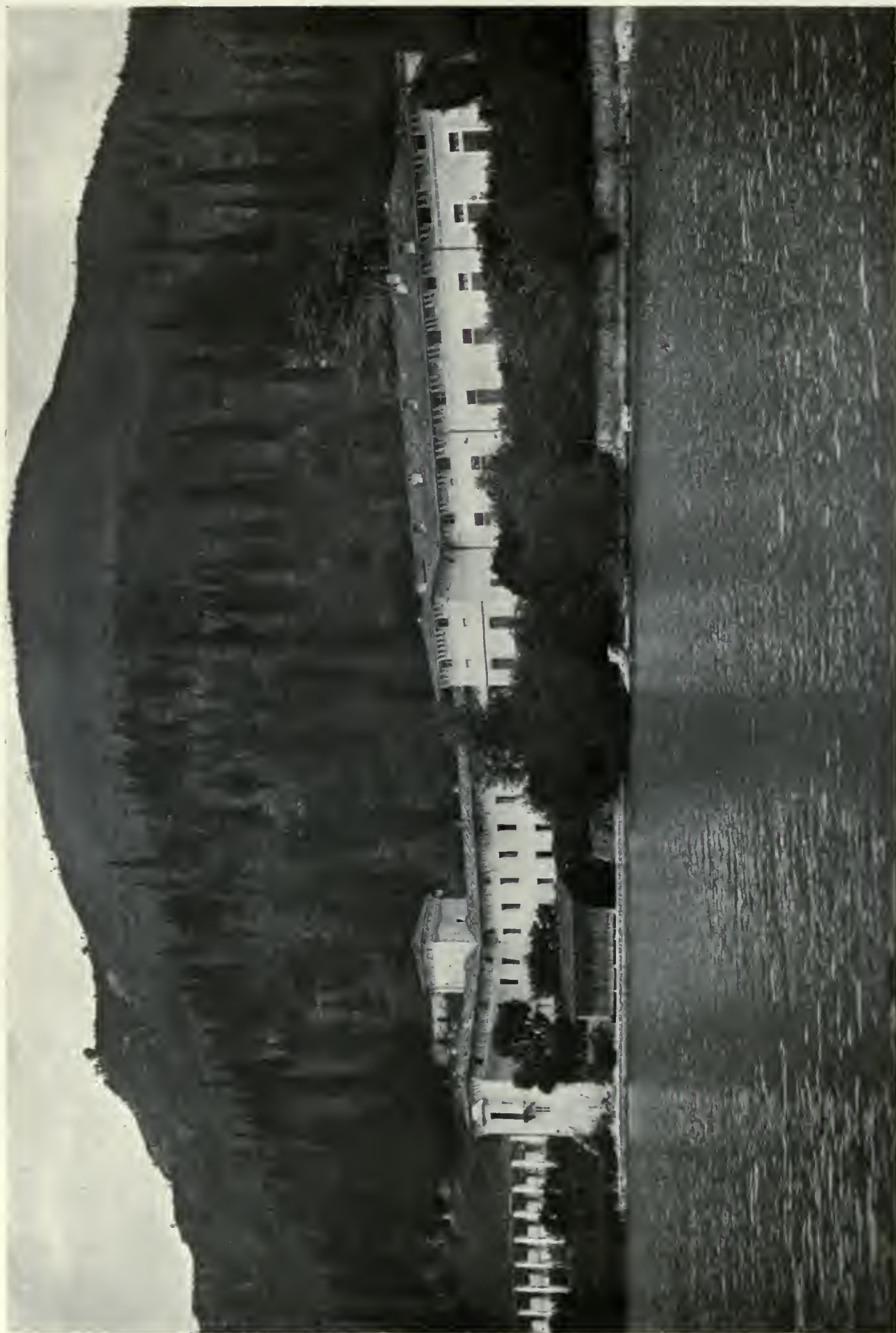
ONE of the most interesting among the country-seats to be found on the shores of the Lake of Garda is the old Palazzo Martinengo, belonging to the noble and ancient family of the Counts Martinengo Cesaresco of Brescia. The interest it awakens in the visitor is due not merely to its architectural or artistic merits, but also to its historical associations, which seem to invest the whole place with a sort of simple grandeur of aloofness from the newly painted smart little villas which have been cropping up of late along the beach.

The "Palazzo," so called because of its vast proportions, is situated a couple of miles from Salô, half-way up the lake on the Lombard shore. It is a long two-storied building. According to an old Salodian writer the original plan was intended to have its length nearly the double of the present one. This hypothesis is supported by the fact that some foundations were discovered in the grounds at a distance from the great hall which would have brought it to the centre of the building instead of being, as it now is, at one end. It is also reported that this other wing was destroyed by a fire. The house was built in 1550 by the Marquis Sforza Pallavicini, Generalissimo of the Republic of Venice. The construction well represents the epoch to which it belongs, partaking at the same time of a stronghold and of a country-seat for disport and leisure. But here the traditional character still lingers on, at least on the outside. About the year 1640 it was bought by Count Camillo Martinengo Cesaresco, and many of its improvements are due to him, as, for instance, the park, reaching over the hill behind the house, and the marble fountains which form one of its charms. The somewhat stern look of the Palazzo is accentuated by the material used for its outer walls, a yellowish-grey stone, roughly cut, brought over from the quarries of St. Vigilio across the lake. The front does not present any particular feature, except perhaps the brackets running all along the façade under the projecting roof, which are a common characteristic of several fifteenth- and sixteenth-century buildings. The entrance at the back, with its massive wooden, weatherbeaten portals and the high vaulted porch, gives the impression of entering the outer court of a mediæval castle. Through it one descends to the garden which dips into the lake in front of the house. The approach from the road (now at a much higher level than the entrance) was probably of secondary importance at the time when the house was built, since the road was then hardly practicable and the house must have been reached mainly from the sea. The small harbour now hardly conveys the idea of what it must have been in the old days if we lend belief to some descriptions; the colossal caryatides, now sheltered in the large entrance hall, seem to give one a glimpse of the reality. It is said that they once adorned the harbour, and one of them, but roughly hewn, could be seen, until a few years ago, still standing in a quarry on the hillside.

From the open hall on the ground floor, whose walls bear various inscriptions recording the names of illustrious guests of the house in centuries past, one ascends to the first floor. The long suites of rooms along the front and the back are separated by a gallery which ends at the big hall that is presumed to have been at the centre of the building. The coffered ceiling in dark oak is finely carved. A small passage leads out from it to an iron bridge which now crosses the road connecting the house with the park beyond.

In its place once stood the small building probably raised by Count Camillo Martinengo. But about twenty years ago the road was widened and then the low archway had to be pulled down. Before crossing the bridge, one turns to the right on to a small terrace. There, in a niche in the wall, stands a very curious statue, called by the country people around "La Madonna Mora" (The Black Madonna). The head, very finely chiselled, is in black marble. The robe, in reddish marble, falls in straight folds, giving the body a kind of bell-like shape; three heavy necklaces hang very low on the breast. Archæologists have puzzled a great deal over the statue and they judged the head to be of Roman workmanship. Some thought it might represent the wife of a Doge (the Martinengo having been connected by marriage to a Ducal family), because of the chains and the stiff robe; but the simpler and more likely solution seems to us to be that, as often happened in the past, the head of a pagan goddess was joined to the bell-like body in order to obtain the image of the "Black Madonna," which is worshipped in several sanctuaries in Italy. This is all the more probable as the Lake of Garda was a favourite resort of the Romans. Some Roman foundations have been found in the very ground where the Villa now stands, and on the Rocca di Manerba once rose the famous temple to Minerva, from which the place took its name.

On the other side of the bridge the park, chiefly planted with pines and cypresses, stretches upwards over the slope of the hill. On the even bit of ground at its foot is the fountain of Jupiter. The god, astride his eagle, is half hidden under the branches of the overhanging trees; and tall cypresses stand in half circle behind it, forming a dark background to the group. Other minor deities support the basin; at the left Saturn licks his finger as if anticipating the savoury bit he holds in his arms. To the right and left are lemon trees, enclosed in their framework of white columns, which in winter support the screen of wood and glasses that will protect them from the frost. Another fountain, also of mythological character, is in the lower garden. These old fountains, overgrown with moss and lichens, are, as I said, one of the most charming features of the gardens, besides the thick shrubs of laurel and oleander, the pine and ash trees and the long arched pergola of roses, all of which contribute to make of it a most picturesque and sheltered spot.



PALAZZO MARTINENGO FROM THE LAKE OF GARDA.

The seat of the Countess Evelina Martinengo Cesaresco.



THE PALAZZO HARBOUR.



THE FOUNTAIN OF JUPITER.



PALAZZO MARTINENGO: THE MAIN FRONT.



THE CASTLE OF MONTALTO, NEAR PAVIA.



THE GREAT TERRACE AT THE BACK OF THE CASTLE.



AN OLD ITALIAN TERRACED GARDEN IN THE CASTLE.

Among the many remarkable personalities who have been the guests of the Villa must be mentioned Sir J. Hudson, who came to spend some time there when he was removed from his post as British Minister at Turin in 1863. The fishermen preserved for a long time the remembrance of his kind, simple ways; he delighted in going out fishing with them and called the place his "Paradise." Another English guest of high degree was Lady M. Montagu; in a letter to the Countess of Bute she describes the spot and the wonderful objects of art contained in the palace, in the most glowing words. But at the time of her visit, about 1740, it had not yet undergone the bombardment by the Austrians in 1796, nor the pillage during the revolutionary riots of 1797. In the year 1796, a French "Corps d'armée" occupied Salò, but in the meantime the troops of General Wurmser poured down on Salò to drive it back. It was then that a few Frenchmen had their retreat cut off and sought refuge within the "Palazzo," where they withstood a siege of ten days under the bombardment of an Austrian flotilla. Some of the holes can still be seen in the walls, which being 26 in. thick could, happily, resist the shock. French forces at last got the upper hand and the men were delivered. But the worst damages were doubtlessly inflicted in the following year, when—the citizens of Salò refusing to accept some humiliating terms from the French—their town was given over to pillage. As could be expected, the churches and the finest houses were the first to suffer. The statues, except the "Madonna Mora" in the Martinengo gardens, were all mutilated, the fine Cordova leather

torn from the walls of the hall, the oak ceilings pulled down and burnt, and even the family portraits cut across their faces, as can still be seen of those hanging in the hall.

The old place teems with tragic, heroic and passionate memories. There, in 1585, Paolo Giordano Orsini, Duke of Bracciano, after having rid himself in a very summary way of his unfaithful wife, Isabella Orsini, and, according to old chronicles, disposed in a similar fashion of the husband of the woman he loved, came with her as his bride to hide his hard-won happiness. The lady, Vittoria Accoramboni, the same that Webster chose as the protagonist of one of his tragedies, is praised by all her contemporaries as a woman of exceptional talents and beauty. But the gods were jealous, or if we prefer to take a moral view of the story, retribution soon stepped in: after one year the Duke died suddenly and Vittoria went to meet a violent and cruel death in Padua.

Now for a century and more the "Palazzo" has found again its original character of a home of peace and delight in the loveliness of Nature, and few of its past owners could have felt and appreciated its peculiar and somewhat austere charm as its present mistress, Countess Evelina Martinengo Cesaresco, born Carrington, whose writings are well-known in both her homelands, and to whose kindness I am indebted for these notes and for the pictures illustrating them.

The Castle of Montalto near Pavia, rises on the top of a hill and commands a very fine view over the Lombard



THE TERRACE BEFORE THE CASTLE OF MONTALTO, A HUNDRED AND TWENTY YARDS LONG.

The seat of Commendatore Balduino.



THE MAIN FRONT OF THE CASTLE OF MONTALTO.

plain. When the sky is clear one can see in the blue hazy distance the Maritime and Julian Alps.

From some old documents one gathers that the Castle was first built in the twelfth century by the powerful house of the Belcredis, whose lordship ranged over fourteen districts around. The place remained a property of the same family even after the Castle had been abandoned, probably because of some siege which had left of it little more than a couple of towers and a few blackened walls. In 1474, Galeazzo Maria Sforza, Duke of Milan, constituted Montalto into a County and conferred the title of Counts on the descendants of the elder branch of the house. But it was not until 1593 that the stately Renaissance palace as we see it to-day was built, with the terraced gardens in the old Italian style surrounding it on all sides. Of the ancient building nothing remained but one single tower, whose battlements were filled up, and the feudal prisons at its base, which were walled in and closed for ever. The terrace, 120 yards long, in front of the house is shut at both ends by two lateral wings and is supported by a massive rampart. In the middle it projects over the gardens and is supported by sixteen granite pillars, which in their turn surround a high porch sheltering a statue of Diana. The gardens are disposed in various orders of terraces, enclosed by balustrades and connected by wide steps. Over the entrance of the gardens can still be seen the Belcredis arms and an inscription put there by Filippo Belcredi who raised the palace above the ruins of the ancient castle: "*Quod Majoris excogitaverant et decori suo et posteritatis ornameto exsolvit. Anno MDXCIII.*" In those times, and later, the place became a favourite

resort of arts and literature. In the seventeenth century Arcadia took possession of its woods and spacious lawns, there to hold its gatherings; the Arcadian Academy of the "*Affidati*" of Pavia used to meet there for its congresses. Since the beginning of 1800 and for more than a century from that time the place passed from hand to hand in ever greater decay until shortly before the war it was bought by Commendatore Balduino of Genoa; he entrusted its restoration as well as the decoration of the interior to the architect G. Chevalley, of Turin, who devoted to it his technical skill and his artistic knowledge and taste. But the work of restoration did not stop at the palace and the gardens; an excellent winding road was cut in the hill while the hill itself is being planted so as to transform it in a few years into a wood. Large quantities of water were collected and brought from a great distance to some big reservoirs for the service of the house and the fountains and water jets in the gardens. The building itself, when Commendatore Balduino became its owner, bore no trace of past splendour; everything was in the most complete decay; one could see the sky through the rotten roof, the wide staircase had been partly destroyed, the ceilings of the first floor had fallen in. The photos I was able to obtain show better than any description the result of the architect's efforts. A tower has been raised at one end in order to complete, as in the original plan, the symmetry of the whole. Everything was, happily, finished before the war, but the owner is still planning fresh embellishments to his already magnificent domain.

LISA SCOPOLI.

Mateo Hernandez.



SEAL.

MURIEL CIOLKOWSKA wrote in the "International Studio" recently that Mateo Hernandez was possibly the greatest living animal sculptor, and probably the greatest sculptor Spain has ever had in all its history; when I had spent an hour in his bare little studio, seven stories high, in the neighbourhood of the Paris Zoo, I decided that she had not exaggerated.

This Spanish sculptor works in diorite—the hardest of all stones. This is the stone in which the Egyptians worked and it is exceedingly heavy. With a block of diorite upon his shoulder Hernandez strides down to the Zoological Gardens, where he chooses his subject, and, setting the block upon an old box, he takes up his hammer and iron and begins to strike. At every stroke sparks fly. He has to work with bandaged hands and protected eyes. He makes no tentative studies, no drawings, no clay models. He knows these animals and birds so well that he carries them complete in his head; and he never strikes a false stroke. Design, volume, pose, character, style, pattern—all compose themselves in his mind simultaneously, and are evoked spontaneously from the diorite, with a spirit and an intuitive skill that can only be likened to the great creative forces of Nature.

Nothing can be changed, each stroke is made for good and all, yet even the refinements of a bird's eye, beak, or feathers are carried out in all their delicacy by this master. The stone is made to express whatever he wants—the subtlety of a Mona Lisa smile, the wit and character of a bird's eye, the backbone and muscle of a hippopotamus, the keen beak of a falcon, or the soft movements of a lion or leopard.

Hernandez exhibits in the three different salons—the Salon Nationale des Beaux-Arts, the Salon d'Automne, and the Salon des Indépendants—thus demonstrating that work which is so fundamental and real can be appreciated by the most conservative and by those who steer a middle course, as well as by the extreme liberals. He belongs to all and to none. In fact, his sculpture contains the elements demanded by each "school," and enough to fill the spaces in between. His father was an architect and encouraged the young Mateo to observe Nature and to carve it in wood and in stone. His skill is partly the result of practice from an early age.

His human portraits seem to me as important as those of the birds and animals. He is just now working on the portrait of a Spanish dancer, said to be the most lovely woman in Paris; and I saw the beginnings of the heads of two men which make me believe that Hernandez will soon be among the chief portrait-sculptors in Europe or America. He will shortly be exhibiting in London and later in New York. His success is assured.

He is so natural and essential in his work that one can attribute no influence to him, yet all the sculpture of the ages is synthesized in him. He is not like Epstein, or Mestrovic, or Bourdelle—he is not like Lauschausky, nor like Atkinson or Archipenko. He is just a strong and learned man with the mixed feelings of a cave-dweller, an Egyptian and a naturalist, at once an intellectual and a boy who reproduces what he sees, as though by instinct, in the most majestic and eternal manner without the slightest apparent effort or affectation. His surfaces are polished, his figures fill space with a volume of design that is delicate and yet rock-like. Every necessary gradation of shape is recorded without the loss of dignity or simplification. In a fervour of admiration a friend once exclaimed: "But *how* do you do it, Hernandez?" He smilingly replied, as he caressed his "Eagle": "It is done with love and patience, that is all."

It would not be too much to say that there is not an artist living who has the particular qualities shown by this young Spaniard. Looking down the history of animal sculpture there is no doubt that he can only be compared with the greatest of all ages, and it is safe to state that in the matter of the rendering of birds no one has surpassed him. His technique is at once that of the ancients and that of the most modern. It would give an enormous impetus to this kind of work in England if a class under him could be started in connection with the London Zoo. It would greatly add to our national architecture if more attention were paid to the stone carving used in its decoration, and there must surely be many young students of sculpture who would benefit from the inspiration to be found in the work of Hernandez. Such work is particularly suited to the English climate, where the practical outside use of mural decoration is problematical, but where the habit of using finely-carved stone would add to the beauty of our buildings and the inspiration of our streets.

AMELIA DEFRIES.

192^o

MATEO HERNANDEZ.



Plate II.

June 1923.

AQUADORA.

By Mateo Hernandez.

This wood-carving was exhibited in Paris in 1920.



HEAD OF A MAN.



VULTURE (BLACK GRANITE).



LEOPARD (BLACK GRANITE) IN THE POSSESSION OF BARON ROTHSCHILD.



MARABOU. BY MATEO HERNANDEZ.

Purchased by the French State for the Luxembourg.



EAGLE. BY MATEO HERNANDEZ.
Executed in diorite.



THE OLD COURT HOUSE, HAMPTON COURT, FROM THE GARDEN.

The last home of Sir Christopher Wren.

The Old Court House, Hampton Court.

The Home of N. E. Lamplugh, Esq.



A medal struck to commemorate the completion of St. Paul's.

IT is said that a man is known by his works, but it is equally true that a man is too often smothered by his works. To many the name Shakespeare stands not for a healthy, vital, intelligent human being, native of Stratford-on-Avon in the County of Warwickshire, but for a large tome of Comedies and Tragedies. Shakespeare, however, was more than a bundle of Comedies and Tragedies. We are unfair to ourselves when we judge him by his works, because they express what was divinest in him without expressing what was humdrum, vulgar or insincere.

"I am fire and air; my other elements
I give to baser life"

cries Cleopatra in the exultation of her death. At such a moment of passionate emotion she can discard her frailties. She can identify herself with the essences within her which are sublime. But because in great artists this sublime quality is given eternal expression while the baser elements turn again like their bodies to earth, we do well to remember that these baser elements existed, for they are the common factor between ourselves, Shakespeare, and Wren. All men are not noble, but all men are base in the sense that they are of common clay. Shakespeare and Wren were base and had to die like other men. When we remember this they become an inspiration to us, but when we ignore their baser elements we destroy a common tie. When we talk of them in terms of drama, literature, and architecture, we disperse their humanity and they become remote.

Wren has suffered from lack of humanity more than most men for this reason: that he was an architect, and so powerful a creator and inventor that his creations seem to have made the backbone of his life. Take away his work and, despite the *Parentalia*, nothing is left. His character was of that simplicity of greatness which can be described only in generalities as that he was modest, gentle, brilliant—generalities so general that they mean nothing particular. The *Parentalia*, over and above its account of his experiments, mathematics, inventions and architecture, deals with him as a personality in a way so perfunctory as to prove that it was written by someone sufficiently familiar with him not to know what he was like; and most of the original letters and writings in the heirloom copy are either by his father or by his son, though the letter to his first wife (he married

twice) is certainly a most charming record of the man himself. The biographies of Wren are but ostentatious catalogues of his works, valuable in their way. And generally speaking, the fact that he was eminent as an architect seems to have led the world to agree that he was negligible as a human being. In fact, until the bicentenary celebrations, to speak of Wren was but a short way of saying St. Paul's, Hampton Court, the City churches, and Greenwich Hospital, in which he demonstrates in small the whole weakness of modern architecture which, to the world's loss and to its own almost total extinction, has allowed itself to be divested of its human associations.

It is with some relish, therefore, that one turns to linger for a moment in the village of Hampton Court. Standing on Hampton Court Bridge you may look on one side at the Palace, or, on the other, almost into the garden of Wren's house. You may take a peep into a passage of Wren's life which has been curiously neglected. The Old Court House which you see here is the last of Wren's homes—the last milestone on the road—and it stands to-day altogether as it did when Wren rebuilt it in 1708, with cool gardens stretching down to the river, cunningly screened by trees. Its front faces the Green—modest, red, retiring, wearing a hidden smile as though laughing at secrets inside. Here Wren becomes once more a personality, intense with life, a small cheerful man living in England on the same ground as we, visiting London, sitting in the garden, hatching vast schemes within an abnormally active brain. He is human now when you catch him in his home amongst his books and intimacies. He is inhuman when you see him frowning from the dome of St. Paul's.

In 1708, when he took it, the Paper House, as it was then called, was already old. Hitherto it had been the official residence of the Surveyor-General of the Works—an ancient half-timbered mansion set in a garden that extended "for a distance of 327 ft. behind the house to the Thames." Wren obtained it at the nominal rent of £10 a year for fifty years, because William III had not paid him his pension for some time—one of the peculiarities of that niggardly and impecunious monarch—and set himself to transform the half-timbered house into an ideal home. For he reconstructed it entirely of brick, making it very plain and square and red outside, with big windows and an unassuming but prettily



THE BLUE BEDROOM.

conceived doorway fronting the river. This is the garden entrance illustrated on page 203. In his day the ceremonial approach to Hampton Court was by water. Up from London by barge came the lords and ladies in their great wigs and gallant costumes. Anchoring at the terrace which he had constructed by the riverside (he, no doubt, greeting them from his arbour there), Sir Christopher's guests bowed themselves across the wide lawns, under the tulip tree, into the shadows of the lower hall, whence he would lead them up the staircase to the drawing-room on the first floor, a room as nearly as possible of the geometrical proportion,* which had (and still has) five great Wren windows looking across the garden to the river again.

This drawing-room, the most magnificent room of the house, was decorated like the rest of the interior by Wren himself, but as the room was subsequently re-decorated by Kent, there remains little trace of the master's work there. Indeed, most of the interior of the house has been altered and enriched, probably by Kent, and again altered and indubitably spoiled by some Victorian Philistine. Fortunately, however, the house has been now for some time in the careful hands of Mr. Norman Lamplugh, its owner, who,

* The length being double the width and the height one-third of the length.

acutely conscious of its preciousness, has been able successfully to undo what had been mis-done. For example, when Mr. Lamplugh came into possession of the house, he found it all divided up into partitions, the place a veritable rabbit-warren. Even the drawing-room had not been spared. It was partitioned off into two rooms: a division obviously artificial, not only from the whole character of the room, but also from the fact that the *partitioner*, in gaining entrance to the further division, found himself so hampered by the placing of the partitions that he had to cut his door skew-eye, slantwise, in order to get in at all. The door is still there, but the partition is gone, and the room has regained its pristine splendour, though it is now probably grander than it was in Wren's day on account of the magnificent collection of furniture possessed by the owner. It is now known as the Red Drawing-room, and is treated in vandyke brown and gold, all the woodwork, doors and panelling being brown. The beautiful doorway illustrated on p. 199 is undoubtedly by Kent. The architrave has a double Greek key pattern in relief,

picked out in gold, and the panels have egg-and-tongue enrichments. The furniture in this room is of different periods; there are Stuart chairs, walnut pieces, English lacquer, painted Heppelwhite, and Chinese Chippendale;



THE RED DRAWING-ROOM.



A DOORWAY IN THE RED DRAWING-ROOM.

Designed by William Kent.



AN UNPUBLISHED PORTRAIT OF WREN AT ABOUT THE AGE OF SIXTY.

From a painting by Closterman.

and the paintings on the walls include portraits by Largillière, Reynolds, Raeburn, Lely, and Janssens. The Madonna and family above the chimneypiece is attributed to Andrea del Sarto.

Beneath one of the tapestries there is a glass cabinet of curios which contains amongst other things an original letter written by Wren to Sir William Farnor at some date unknown, probably previous to his retirement to the Old Court House, for he seems to be full of the cares of office. He can "goe noe whither," he says, "till the King be settled at Windsor"; and he proceeds: "You are happy who can enjoy your quiet in a garden undisturbed, with wealth and plenty about you; we are bound to our good behaviour uncertain w^{ch} way the next wind may tosse us." Another object of extreme interest in this cabinet is the medal struck in honour of the completion of St. Paul's. It is of silver, and an elevation of the cathedral decorates one side, while the other has a bust of Wren himself. The bust, presenting an unusual profile of Wren's face, should be compared with that on the similar Wadham medal.

It is easily possible to imagine the small, benevolent, active figure of the old man stumping about from one room to

another. You see him peer at a bookcase, take down a treatise on some abstruse scientific subject, place it under his arm, and climbing softly down the staircase, pass through the hall, the small flagged courtyard, the iron gate, into the garden where the sun strikes suddenly upon the bones of his face, hitherto softened by the shadows of the house. From under their heavy lids the black and brilliant eyes with their odd air of mockery wander lazily about the sunny garden, watching the flight of a bird, the fall of a petal, the current on the river; and rest finally upon the seat under the great tulip tree where he loves to sit for hours perfectly silent "in contemplation and studies." The eyes are, perhaps, the remarkable feature of this face. In addition to their hard, mocking, *knowing* expression, they seem to contain somewhere in their blackness a terrible intelligence as if they could scarcely support the burden of the mind they reflect. The intellect behind them endeavours, as it were, to burst by means of them into some sort of articulation. While in one's conception of Wren the humorous mouth appears always rigidly closed, and the jaw set as in a determined silence, the eyes are for ever in the act of speech. As he sits in the shadow of the tree they become blind with deep



THE BOW ROOM OVERLOOKING THE GREEN.

thought, and the shade of reflection seems to close over the parchment skin drawn tightly across the mouth, jaw, ridge of the nose, high yet rounded cheekbones, and bony structure of the forehead; a head set in a great mould, small, broad, tight, hard as stone, indicative of prodigious work, of exuberance, of power, of moral strength; and illumined by a curious mixture of universal wisdom and cockney cheerfulness. In the outward expression there is something of the saturnine raillery of an old raven. Within, we know there is serenity, patience, sweetness, temperance in all things, humour, absurd modesty, and the ability to conceive the finest palaces and homes in England.

The two portraits of Wren illustrated here have never before been published. They belong to Mr. Lamplugh, and hang in the dining-room of The Old Court House. From the Red Drawing-room on the first floor a few steps take one to the Bow Room, another reception room decorated in the grand manner, containing a handsome bay treatment, which (it is pretty certain) was originally Wren's bedroom. Immediately below, with a corresponding bay lit by three big windows looking over the Green, lies the dining-room. This is the actual room in which Wren dined soon after his last yearly visit to St. Paul's, having sat, probably with a sensation of awe, under the dome which he had made. He dined,

and then, as his custom was, dozed in his armchair before the fire; where his servant, thinking him a long time over his meal, found him dead. The event is commemorated by an inscription which can be seen beside the fireplace in the illustrations on page 204, which runs thus:—

IN THIS ROOM DIED
SIR
CHRISTOPHER WREN
in the evening of the
25th Day of February
1723.
Aetat 91.

The decoration of this room remains as Wren left it. The heavy panelling is his own, the wood is red pine. The furniture, which belongs of course to the owner, consists of Chippendale chairs, a Sheraton sideboard, and an early piano by Murzio Clementi, called the father of the pianoforte. The portraits of Wren which hang on the walls have not the character of the Kneller portrait in the National Portrait Gallery, which is without any doubt whatever the most powerful likeness of Wren which exists, but it must be remembered that Kneller painted him at the age of eighty-one, when his face had obtained its greatest significance



A DETAIL OF THE DOORWAY FROM ONE OF WREN'S LONDON HOUSES.



The Garden and original Main Entrance to the Old Court House.

TWO DOORWAY TREATMENTS BY WREN.



A Front Doorway from one of Wren's London Houses.



The portrait of Wren illustrated on page 200 is that which hangs on the extreme left of this photograph.



THE DINING-ROOM IN WHICH WREN DIED.

without losing its vitality, while the portraits which belong to Mr. Lamplugh show him in the prime of life with features less marked by time and character. The painting of the head and shoulders, by Closterman, is contemporary; it shows him as a rather florid middle-aged man. It is dated by the brown full-bottomed wig, which was in fashion when Wren was about sixty, before white wigs came in. The second

no doubt had interesting tales to relate of a house that was already ancient when he took it; and to us it is a satisfaction to know that did he revisit the place, he would find it not so very much changed—not unrecognizable. Though he became possessed of it in 1708 he did not finally retire there until 1718, when he was driven from the post of Surveyor-General by the machinations of the German creatures of



AN UNPUBLISHED PORTRAIT OF WREN.

From a painting by Cipriani.

This hangs between the large portraits in the lower illustration opposite.

portrait, which was made from an engraving, also in the possession of Mr. Lamplugh, was done by Cipriani, who painted the state coach. It is not known from what material Cipriani took his likeness of Wren, for he came to England after Wren's death, but it is presumed that he got it from a sketch by an eye-witness. A drawing of St. Paul's and a T-square are prominent in the painting. Here the white wig is observable.

Another memento of Wren consists of a front doorway from one of the London houses in which he lived at St. Mary-at-Hill. Mr. Lamplugh acquired it, and has erected it in the lower hall, where it makes a very apposite and beautiful decoration. The over-door and brackets are richly treated, the brackets—and this is curious indeed—being hollowed out so that they exist simply as pieces of carving. The detail on p. 202, on which this doorway is illustrated, shows in addition the fine Wren cornice to the lower hall.

There is much more that might be told of this remarkable house; of the Death Room, where every owner but its first and greatest has died, or of the secret door stuffed up with sawdust—for it is a place of stirring memories. Wren himself

George I. Wren was then eighty-six years old, at an age when his downfall might easily have embittered the remaining years of his life, but on the contrary his son writes in one of the famous passages of *Parentalia*—"He then betook himself to a Country Retirement, saying only with the *Stoick*;—*Nunc me jubet fortuna expeditius philosophari*.—In which Recess, free from worldly Affairs, he passed the greatest Part of the five last following years of his life in Contemplation and Studies and principally in the Consolation of the *holy Scriptures*; cheerful in Solitude and as well pleased to die in the Shade as in the Light."

Should he return to-day he would see again his square, two-storied house covered by trees, his porch, his flagged courtyard, his tulip tree, now one of the largest and oldest in all England, his garden lipped by the Thames, and across the way his palace standing brick for brick as it did two hundred years ago when he himself made the last additions. *Si Monumentum requiris circumspice*. Here as in the place of his burial the old epitaph would still apply.

H. DE C.

Random Idylls: A Legacy of the Cæsars.



A Performance at the Colosseum.

HALF in sun, half in shadow, we sat among peasants and mothers and little children. Sellers of mineral water, of beer in glasses, and of chocolate, pushed up and down, everyone was talking and laughing and chaffing, a great wall of people, looking mauve in the sunlight, everywhere flickering with paper fans, yellow and violet, scarlet and green.

Punctually at 4 o'clock entered the procession of performers—at their head a sort of marshal, in black hat and mantle, on a white horse, and behind him toreadors, picadors, matadors, and whatever else perform upon the sand of Spanish arenas. As I am not sure of the proper titles I will call the mounted spearmen picadors, the ubiquitous men with the many-coloured cloaks, toreadors; the men with the harpoons, bandilleros; and the man with the rapier and the scarlet cloak, matador. In rear of the procession were two teams of horses with harness for the dragging away of bodies. Round the arena went the procession, and popular performers (as it were the Hobbs or Hearne of this southern sport) went separately round by the audience, bowing and sunning themselves in their popularity. Admirers threw their caps into the ring, to have them tossed back again by his famous hand—one especial enthusiast threw his coat. There was something a little smacking of the opera in the movements of these professionals, with their tinsel and their many colours, their short tripping runs, and tight little silken breeches.

But it was time for the ritual to end and the fight begin.

The picadors had gone out while this ceremony was going on, and had exchanged their gay and lissom mounts for old and rheumatic horses which, with bandaged eyes and uncertain steps, piloted on each side by a groom in yellow and scarlet, and carrying on their bony back the orange-trousered picador with his lance, high-peaked saddle, and large leathern stirrups, could only be kept upright by propping their rump against the wooden barricade of the arena. Poor cadaverous outcasts of a horse-loving nation, now for the last time has the girth been tightened round your apparent ribs and the bit been forced into your reluctant mouth. A few minutes of dust and tumult in the blind darkness of your bandage and all will be over. Your stiff-legged carcase will be dragged away to the leather factory or the sausage shop, your spirit free to tread the asphodel meadows. It is not, perhaps, so much the cruelty to the animal that is displeasing. It is already so nearly moribund that its sensibility cannot be acute. But it is astonishing that it should be such a joy to a people whose very name for "gentleman" signifies "horseman" to see a defenceless and work-worn horse so unfittingly and indecently brought to his end.

By now all is ready. The horses are propped against the barricade, the toreadors ranged in open order about them. Greeted by a roar from the whole ring of the audience the bull runs in.

I don't quite know what I had expected the bull to do on entering the sunny, sanded arena—look round dazed, perhaps, and paw the ground and bellow. But without a sound or a pause—a long straight line from horns to rump—

he comes running in—purposive, swift—straight for the skirmishing line of toreadors he goes, singles out his man and bears down upon him. The man turns tail, and with one leap is over the barricade, a six-foot vault. And over, too, goes the bull. I was never more surprised than when I saw that thunderous mass get over six foot of solid fencing. For a moment I thought there might be a panic. But there is another barricade before the audience; a door is shut across the passage, and the charging bull finds himself running into the arena once again.

And now begins the harrying and teasing by the toreadors. One after another entices him to charge his waving cloak, one after another slips aside, and the bull with head down and then a vicious and powerful upward kick of head and fore-legs, is charging nothing but air and waving mantle. Gradually he is enticed to where sits the picador on his propped horse. The grooms, heaving and pushing, manœuvre the blindfolded broken horse as nearly as possible head on, the picador lowers his lance to the ready, loosing from the stirrup his orange-trousered leg on the side where the bull seems likely to attack, and then comes the charge. With head down and flying tail, the bull at last finds something more solid than air and waving mantles. Over goes horse, over goes picador, like a house of cards on a shaken table. And here it is seen that the bull is a true sportsman. The horse is on the ground, the pinned picador is being helped to his feet, but the bull makes no attempt to savage the helpless heap. He looks upon the destruction he has wrought, then turns again to the tormenting toreadors and their dancing cloaks. Sometimes the horse is heaved up again, sometimes he is dead or immovable. A blow with a dagger between the ears, and his stiff-legged carcase lies quiet against the barricade.

Perhaps two picadors have now been charged and crumpled up. It is the turn of the bandilleros. Cruel as this is, it needs considerable nerve and skill. Armed with a large coloured javelin in each hand, the bandillero, with head down and watchful eye, holds the weapons well before him, his wrists bent and the points rather depressed. The toreadors manœuvre the bull into position opposite, the bull runs at the man, and the man runs at the bull. With a toss of his lowered head the bull goes by, and sticking to the nape of his neck are the two coloured javelins. The bandillero bows to the applause of the crowded seats, the bull, stung by the points, irritably swings his neck, and tosses about his nose from which the saliva has begun to come in a long string.

Once more the toreadors incite and evade. Twice again do the bandilleros run upon the running bull, and six bright javelins now swing from his neck.

The bull paws the sand, looking this way and that on his many adversaries. The dust rises against the sunlight, as the incense smoke rose from the high altar at the morning's Mass. Where the light strikes athwart his body you can see it is shining with sweat and blood.

And now the last scene is at hand. Among the moving toreadors, with their cloaks of mauve or crimson, yellow or blue, appears the matador, holding his rapier beneath a scarlet cloak. Gradually the toreadors interfere less and less, and the matador is left alone to show his skill upon the bull. This side and that he holds his scarlet cloak; now under his right arm the animal charges impetuously, now under his left. Lightly the man eludes; and in his right hand is the rapier. Oh, foolish great tired animal, why do you always still attack the unresisting scarlet of the cloak, when there is all the time, on this side or on that, the alert tense body in its tight silken breeches and dancing tinsel? But it is always the cloak that is caught, and then loosened, on those great horns. This way and that, and round and about, go bull and cloak and man, till the audience is on tip-toe with the skill and certainty of the fencing. And so at last he holds his rapier out an arm's length in front. For the last time the bull rushes. With a perfect aim the rapier pierces his spine at the back of the neck, and the matador leaps lightly aside. There he stands, the bull, in the trampled arena, the coloured javelins at his neck, a gleam here and there of sweat and blood upon his back, beaten but game to the end. With lowered head he looks once more round on matador and toreador and bandillero, and then suddenly, without sound, there in the sunlight gently lays his great body down against the barricade, and turns his legs up underneath him as though he would rest. But it is his last long rest. The matador has done his work. As the vanquished animal gently lays himself down, the people rise in one mass to applaud, the matador bows and wipes his blade upon the scarlet cloak, the team comes in with a cracking of whips for the carcase, one cuts a piece of the ear off, a trophy for his conqueror. And so, with a whoop and a cry, and a waving of fans and handkerchiefs, the dead bull is whirled out of the sandy arena, men sweep the trampled floor, and the sellers of beer and chocolate once again push their raucous way through the vibrant multitude.

The whole had taken twenty minutes. Six bulls would be killed in a night. Out of the sun and the clamour we went into the quiet corridor behind, and from a window looked down into the bull stables below. Two black bulls, their legs turned underneath them, lay there, where no man was, dreaming in the sunshine and leisurely chewing a cud.

The Great Western Railway War Memorial, Paddington Station, London.

Designed by T. S. Tait and C. Sargeant Jagger.

With Photographs by F. R. Yerbury.



Of this memorial the figure of the soldier is by C. Sargeant Jagger and the design of the monument by T. S. Tait. It consists of Aberdeen grey granite, second statuary marble with a black Belgian marble band, and Portland stone: and the figure is cast in bronze. The height of the figure is 7ft. 8in.



A DETAIL OF THE FIGURE OF THE SOLDIER. BY C. SARGEANT JAGGER.

St. Katherine's Church, Hammersmith.

Designed by Robert Atkinson.

With Photographs by F. R. Yerbury.

ST. KATHERINE'S, Hammersmith, marks, perhaps, as important an epoch in church building as has occurred since the revival following the Oxford movement of the last century.

The Gothic revival in architecture of that period was marked by great sincerity in building and scholarship in design, and produced many wonderful modern churches, of which St. Mary Abbot and St. Augustine, Kilburn, may be instanced; but to-day building costs have increased so tremendously that church building has become a serious concern. St. Katherine's, Hammersmith, is an attempt to meet the question of cost by the introduction of what may be called unorthodox materials into church construction; for although steel building is no new thing, no entirely new church on the lines of a steel-framed building has so far been attempted.

Besides the question of cost, speed in erection is also an important factor. St. Katherine's was completed and finished in a little over six months in place of the usual twelve months or longer. And a church of lofty proportions has been achieved at a cost of £16,000, a cost which would have been doubled under the old conditions of building.

The grand effect of the building is achieved by simplicity of mass and proportion. The interior is one large hall, 45 ft. in width and 45 ft. in height, barrel vaulted, with a chancel

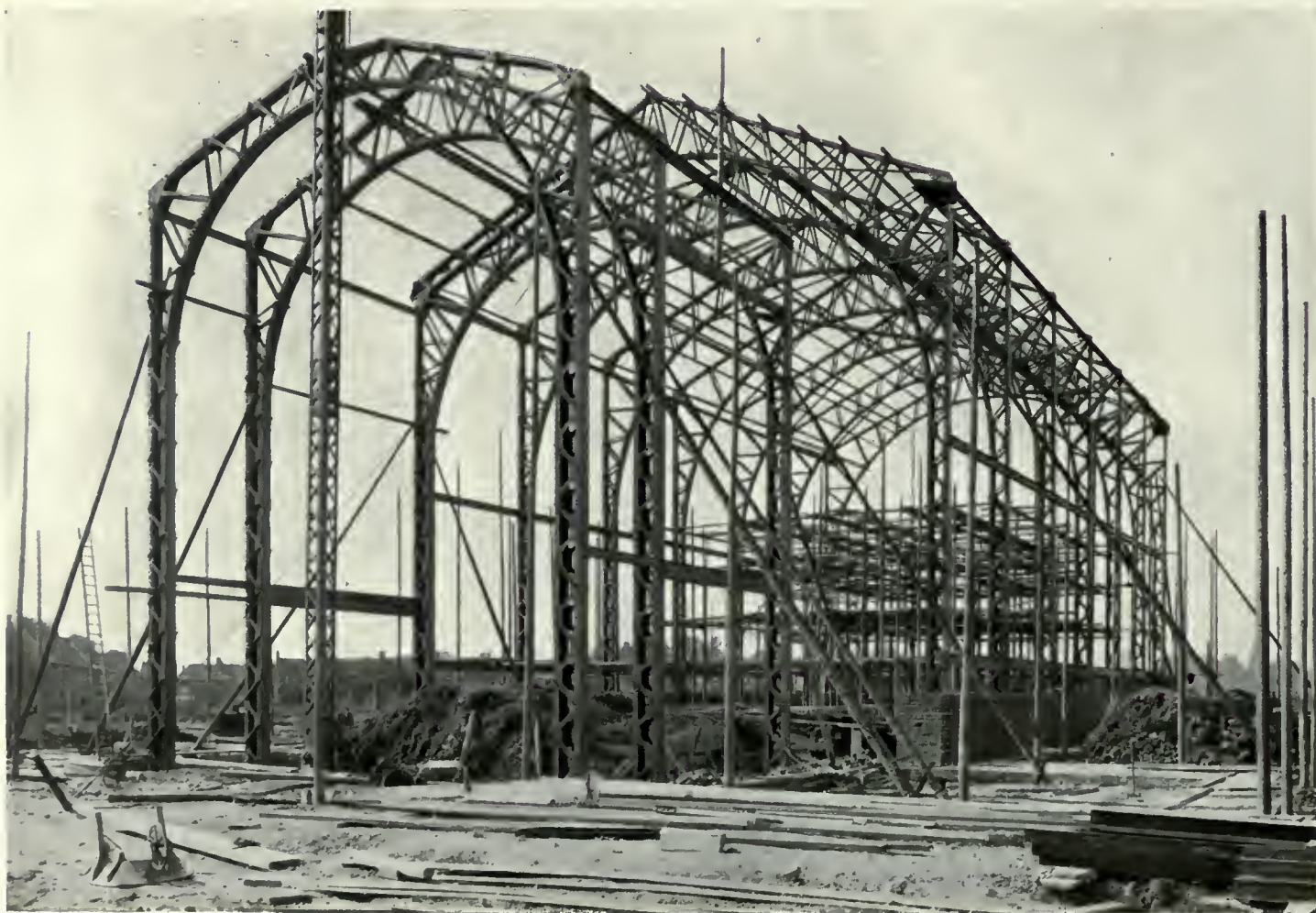
of slightly smaller width and elevation, which is raised several steps above the general nave level. The internal vista focuses into the baldacchino of orange and blue-green velvet, above which is a painted lunette. The whole interior is painted dead white except for the dado, which is black, and has a brick-red band as skirting, and surrounding the radiator recesses.

The general seating (for 500) is of pine, stained blue, and the organ loft and pulpit and the font and bells and old fittings from St. Katherine Coleman have been re-used, together with several of the old monuments from that City church.

Externally the church is severely plain, relying solely on the texture of the brickwork and what effect the essential doorways and windows can give. Perhaps unintentionally, the building has a character similar to the early Christian churches of Italy, which only serves to show that logical building can and will produce an individuality or expression of its own quite apart from the usual architectural trimmings.

St. Katherine's, Hammersmith, it may be added, was built from funds secured from the sale of the site of St. Katherine Coleman, one of the condemned City churches.

The question of acoustics has been considered, and any ill effects due to the barrel vaulting counteracted by padding with a special process of the whole of the west wall of the nave, with very successful results.



THE STEEL FRAME OF THE CHURCH.

ST. KATHERINE'S CHURCH, HAMMERSMITH.



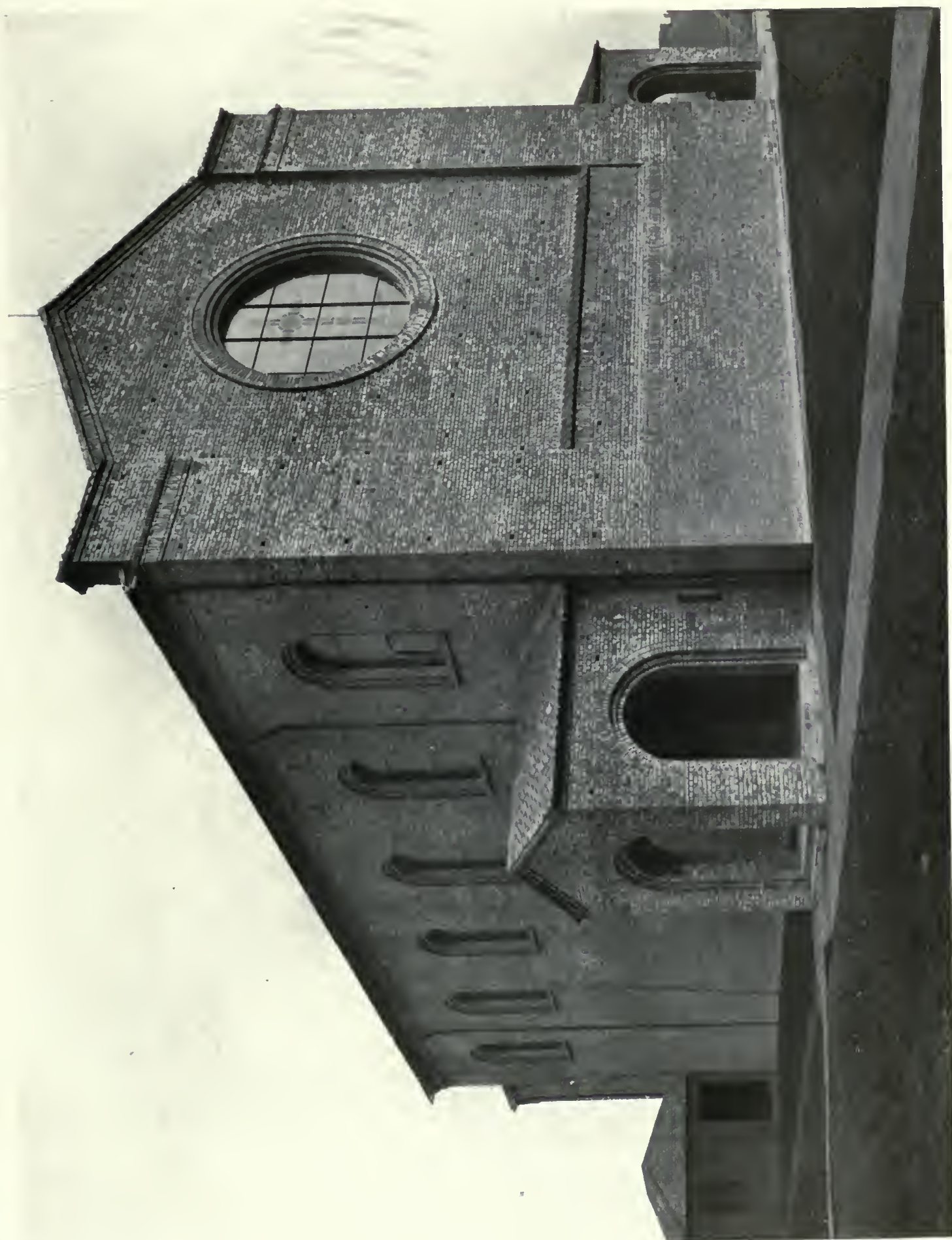
Plate III.

June 1923.

A GENERAL VIEW.

Robert Atkinson, Architect.

St. Katherine's, Hammersmith, is the first entirely steel-framed church that has ever been erected. Built from funds secured by the sale of one of the City churches, it cost sixteen thousand pounds, and was completed in a little over six months.



THE WEST FRONT OF THE CHURCH SHOWING THE GREAT CIRCULAR WEST WINDOW.



THE SOUTH FRONT OF ST. KATHERINE'S CHURCH.



The Chancel and the Baldacchino.



The Font from St. Katherine Coleman.

ST. KATHERINE'S CHURCH, HAMMERSMITH.



THE INTERIOR OF THE CHURCH LOOKING TOWARDS THE CHOIR.

Exhibitions.

THE ROYAL ACADEMY.—The Royal Academy Exhibition this year is much like any other—perhaps the standard is not quite up to that of last year. It is always a little puzzling to know just why certain things obtained wall-space, and the ways of the authorities in this respect certainly appear rather inscrutable. But the Academy is what most people expect: it is composed of the usual medley—something for everybody—otherwise there would not be such a large “gate.” Perhaps this is the right way to run an art exhibition—it certainly is a successful way. There is nothing about the tone of the Academy that is so “exclusively high-brow” as to freeze out the ordinary individual who wishes to have his taste for art gratified; and, after all, there never has been an exhibition at Burlington House but had something good in it. We all find what we look for.

“The Women Going to the Sepulchre” (96), the diploma work of Mr. R. Anning Bell, has good qualities. Mr. Bell is one of our few decorators who might have approached somewhere near the level of Puvis de Chavannes. He has not done so, but there is always some definite underlying thought in his work which impelled its production—it is never just a faked-up subject, but the motive evolved the painting, not the other way round, as is, unfortunately, so often the case.

As a painter pure and simple, that is to say, a manipulator of paint for the mere joy in the material, Mr. Philip Connard is the most painter-like of any of the Members or Associates. He always uses paint with the frank admission that it is paint, and does not try to make it appear like some other material, as so many others do. He translates his subjects into terms of paint. The trouble with his portraits is that he treats the faces of his sitters in a too summary manner; they have no more interest for him than a piece of drapery—perhaps less. Therefore, in some respects his landscapes are more generally satisfactory, a very good example of which is “Kensington Gardens” (113). The various types of people he introduces are in keeping with the character of the gardens, and are conceivably the kind of people one might meet there any day. Mr. Connard uses deliberate schemes of colour, and thus always preserves a sense of unity in his work.

One always obtains great satisfaction from the work of Mr. George Clausen, and his sincere workmanship and knowledge of the use of his material are refreshing among so much sticky work in the exhibition. His pastoral scenes are genuinely of the country; one feels that he loves it.

There is a very lively little painting by the late Mark Fisher, R.A. (456), which has the freedom of a Sickert.

As for the portraits, there is nothing specially outstanding. Sir W. Orpen shows many of the kinds of portraits which one associates with his name—they are neither better nor worse than usual. There are some small portraits by Mr. Dod Procter, which are simply and sincerely painted in a rather severe method, that has in it no striving after effect. His picture called “Lilian” (448) is one of the most soundly painted portraits in the whole show.

In the water-colour room, a small painting in tempera by Mr. Maxwell Armfield, “The Scarlet Squirrel” (753), pleased me immensely. If anyone wishes to know just how pictures should be painted in tempera they cannot do better than examine closely this little work. The picture in this medium by Mr. Joseph Southall, called “The Barquentine” (692), is also worth study.

The small portrait painted in gouache called “Little Girl in Blue and White” (779), by Mr. William O. Miller, is very well drawn, but the blue is rather too dominant.

Mr. R. J. E. Moony's work this year shows a distinct advance in clarity of colour (730 and 737). He is not now relying so much upon the mystery of tone, but has come more out into the open, and the result is a decided gain to his art.

Among the etchings Mr. George Belcher shows distinguished

work. It is remarkable, the convincing way he has revived an old method of etching and aquatint, and the results he obtains are very interesting. One feels that when Mr. Belcher has “taken from life” an individual there will be no escape for that person—he will be put down exactly as the eagle eye of the artist sees him!

The sculpture is on about the same level as usual—there is nothing very surprising. Perhaps the best thing there is Mr. Gilbert Bayes's “The Unfolding of Spring” (1541), which is a self-contained and complete composition in the round.

Among the portrait busts “An Italian Lady” (1409), by Bushka Kosminski, appeals by its quiet and dignified beauty.

The architectural drawings are, as usual, a feature of the Royal Academy, and it is interesting to observe the change which has come over the outlook of the architect. He now sees things with more imagination: his designs are no longer merely dry plans, but he embellishes his work with various natural features, which make it more understandable to the ordinary public. Now one can see exactly how one's house will look when finished. The line of demarcation between the painter and the architect is becoming less pronounced. In some particular cases it would be almost difficult to determine where one leaves off and the other begins. Take, for instance, “Sketch for the Development of a Steep Hillside in Brazil” (1266), by Mr. Barry Parker, which has in it some of the elements of modern painting.

There is now a human factor in architects' drawing which before was absent. They get the feeling of “body”; their things do not look so—shall we say “spectral”?—as they used to, anyway to the layman. “Sketch Design for Colour Decoration” (1281), by Mr. Robert Atkinson, is carried out in simple washes in a painter-like way, and gives a very good idea of the result of the design when it will have materialized. “House at Twickenham” (1257) is very attractive, and shows the homeliness of a house already built.

The design for a “War Memorial in Ante-Chapel, St. John's College, Cambridge” (1221), by Mr. Henry M. Fletcher, is solid in appearance, and is kept well within a definite shape; it has the feeling of something which has grown up out of the earth, and not just been dumped upon it. “War Memorial Chapel, St. Mary's College, Chesterfield” (1207), by Mr. A. Gilbert Scott, shows an interior which is beautifully proportioned, and with the cool scheme of colour in which it is decorated gives a sense of quietness and of peace.

There is a very well-carried-out drawing of “An Ink Factory” (1244), done almost like an old coloured engraving. Sometimes architects are inclined to mix their styles too much in their water-colour drawings; nor do they take into sufficient consideration the mere *weight* of colours they introduce: sometimes, too, they leave blank white spaces between them, with the result that very often they get lop-sided effects because their colours are not kept in right relationship. This is exactly where the drawing of the ink factory is so good—it is carried out in one method.

The great advance in taste which has come about in recent years in the design of buildings generally is nothing short of marvellous. Any train journey through the country will prove this. One sees again and again cottages that are absolutely in their right place, and houses forming perfect little clusters, enhancing and completing the beauty of the surrounding country.

THE GROSVENOR GALLERIES.—Mr. Glyn Philpot, R.A., appears to live in an atmosphere of mediævalism which entirely beclouds his pictorial outlook, for in his pictures he is continually reconstructing the atmosphere of the past. He does not seem very much related to the modern “improvements” which have taken place in art.

We might consider Mr. Philpot the Rolls-Royce of painting—

his workmanship has in it a finish and a smoothness that is quite admirable. Most of his paintings are made with the deliberate process associated with the building of some mechanism—all the parts are fitted together with the exact knowledge of how they will operate when finished. No room is left for quick response to inspiration or emotion that might occur during this process, which is relentlessly pursued to the end. In some ways this is very satisfactory, it gives one that pleasure in craftsmanship always felt in the presence of a good piece of furniture—say, a Heppelwhite chair. But painting is not just a craft, and cannot end there; the craft is only the method by which the artist conveys his thoughts to the public. A beautiful violin is not musically expressive until it is played on. There is much to admire in Mr. Philpot's work, but it, nevertheless, remains outside the state of artistic evolution at which our age appears to have arrived.

"Man with Scarf" (3) has a considerable amount of character in it, and is modelled in that capable manner which is perhaps this artist's strongest point. "Fascista" (22) is a most successful remembrance of an old master: the little bit of sky seen through the archway, which comes against the outline of the cheek, is very satisfying, and put in with a just appreciation of its value. But "Boy with Spear" (20) is the high-water mark of Mr. Philpot's achievement—it nearest approaches the dignity of a Titian. But why all these dressed-up figures? Why cannot he paint persons in the dress of the period in which he lives? Surely this is one of his great weaknesses—having to rely upon picturesque costumes to give him his inspiration. "The Forsaken Goddess" (27) is interesting because it arouses curiosity, and does not make its appeal through mere representation, but by a touch of artificiality which makes it art. Sometimes the posing of the subject is too obvious—as in "Student with a Book" (41)—and the painter is too prone to generalization in his treatment of hands, he does not always get individual character into them. "Lord David Cecil" is a finely painted and sensitive portrait of a beautiful and sensitive face: the profile is finely realized and full of feeling. This is done in a much more direct way than is usual with Mr. Philpot: it is the result of a more immediate reaction to impressions, unhampered by the necessity of long-drawn-out processes.

Mr. Philpot's attempts at decoration are not very convincing, and his nude figures look tired and cloddish. Besides, there is something queer about his nudes, whether in sculpture or in paint. They do not seem anatomically right, though one is made painfully aware that a great deal of conscientious trouble has been expended to this end, but the results are without movement and lifeless. Even some of Cézanne's terribly badly-drawn figures do give the impression of life, which shows again, if proof were necessary, that mere technical equipment—which Cézanne never had in the sense that Mr. Philpot has it—has very little to do with the matter.

In many ways Mr. Philpot's sculpture is very like his paintings, and what has been said regarding them equally applies to it. "Fragment of a Figure" (23) is one of his best—but why call it "fragment" as though it were a portion dug up, when as a matter of fact he could have completed it? There is far too much all through his work of this striving after the appearance of antiquity.

Having begun to feel that art was buried in artifice, I was confronted with that wonderful little portrait by Mr. David Muirhead, among the collection of pictures which is also being shown at these galleries. This "Portrait of a Child" (62) is painted in a beautiful scheme of colour, and is spontaneously expressed from the inner vision of the artist, and is as good and as vital as a Gainsborough, for this is the style of work to which it nearest approximates. "Lessons" (66) is painted in the same manner, which is evidently characteristic of Mr. Muirhead, and is happily rendered with a real love and appreciation of feminine charm. There is an entire absence of self-assertion in these little works—indeed, there is a humility which is not the least part of their charm. Mr. Muirhead also has some landscapes here, which are characterized by their quietness and reserve. "Summer Afternoon" (53) is a particularly good example, and one can see from it that this artist has much in common with Mr. Steer. Altogether I was considerably struck with Mr. Muirhead's modesty and good taste, and it is perhaps for these very qualities he has been all too long so little known.

THE GALLERIES OF THE R.I.B.A.—Mr. Walcot's paintings are rather too much in the nature of decorated front elevations, or coloured plans with atmospheric digressions, which plunges them unsteadily between the conventional and the naturalistic, and one searches in vain for an optical resting-place. His skies are painted with such a heavy opaque blue as to outweigh entirely the lower portions; it envelops the buildings in a thick blue blanket which clings all round them. They are, of course, interesting as showing how these ancient temples probably looked, but they do not hang together as pictures. His etchings are on a much higher plane of pictorial achievement, and some of them have a dramatic feeling in them, partly arrived at through the arrangement of the light and shade, as, for example, "Anthony in Egypt." "The Trojan Horse" is another which relies for its effect upon the strongly contrasting dark horse against the blazing white buildings in the distance. But Mr. Walcot must see that he does not use this trick too often, and as a proof that he can do work of extraordinary delicacy and refinement I call to witness the little etchings grouped together in one frame—"Arteries of London" and "Views in London," and various other street scenes. One thing might be pointed out, and that is, that the lines with which his shadows are drawn in some of his larger etchings are so coarse that they look like suspended wires, and thus entirely destroy the illusion and mystery of shadow. "The Propylæa, Athens," has a rhythmic swing in it, the moving procession being in splendid contrast to the stationary solidity of the Doric columns through which it passes.

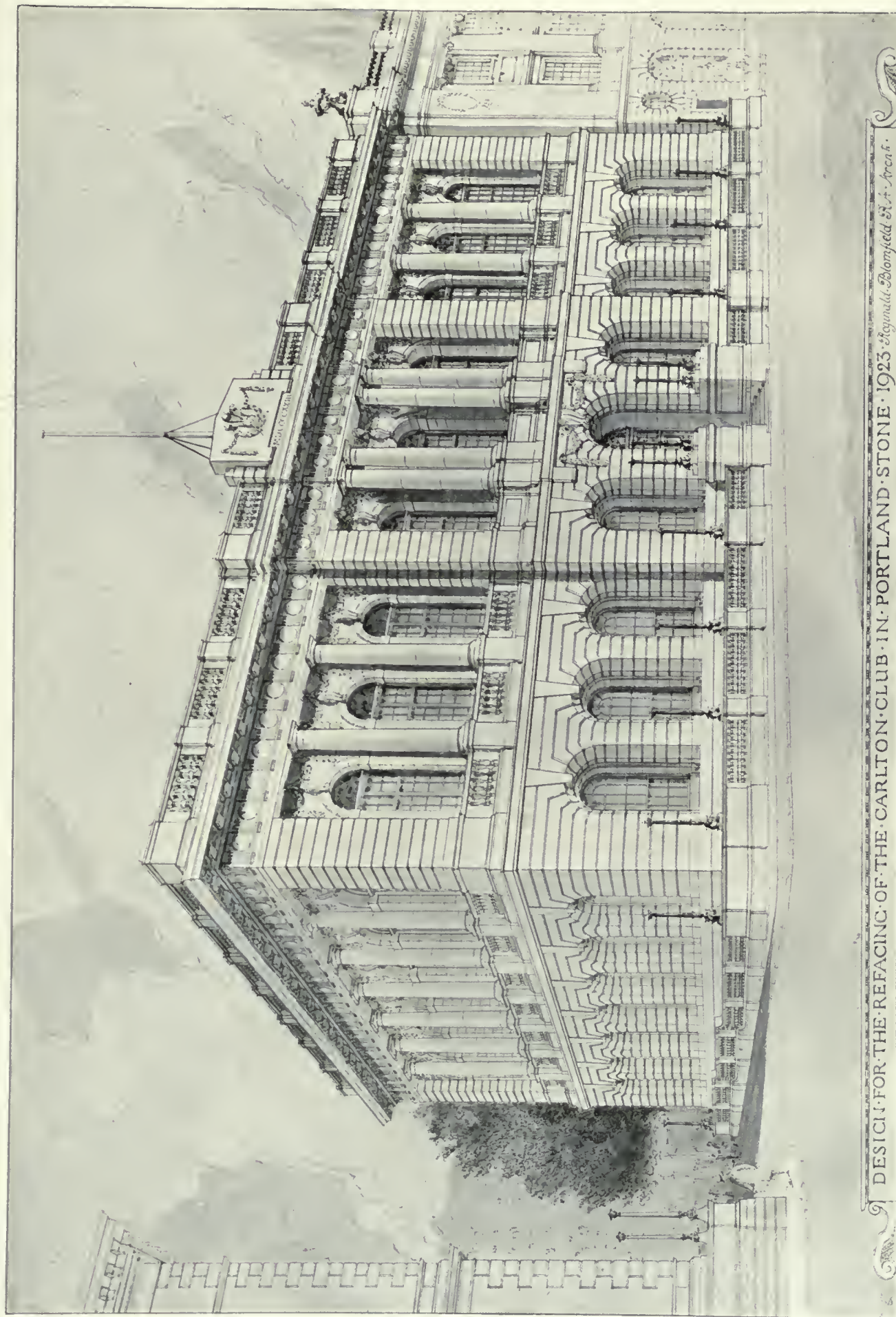
THE INDEPENDENT GALLERY.—Realizing how inadvisable it is to throw stones if one lives in a glasshouse, one visited Mr. Roger Fry's exhibition not without some trepidation as to the material with which his artistic structure is built. Upon examination one's alarm subsided, for though there appeared many insecure and frail portions, still there was enough firmness in the foundations to resist the storm aroused by his iconoclastic attitude. But one is rather conscious that the relentless searchlight of his own theories has not been turned with sufficient clearness upon some of the work he shows, for if one were not aware of Mr. Fry's eminence as a critic and writer, and did not hold in respect his great knowledge of the history of painting, one might think that some of it was done by anybody or nobody in particular.

After having boiled down the exhibits, and thus eliminated the El Greco and the Cézanne and the Renoir stunts, one examines the residue to find out what remains of Mr. Fry. The conclusion is reached that it is in his drawings and water-colours that the real Roger Fry is to be found. There is beauty and poetry in his water-colours and his pen-and-ink drawings and drawings done with the addition of slight washes of monochrome express more sense of colour than when he actually uses colour in his oil paintings. These suggestive little drawings open up a wide field to the imagination, and on that account are very stimulating. I must not conclude without offering tribute to the jolly portrait of the Hon. Bertrand Russell, which remains with me a pleasant and amusing memory.

THE GOUPIL GALLERY.—Mr. F. H. S. Shepherd's exhibition of interiors and other paintings was held here. The interiors were not particularly inspiring, the subjects being rather commonplace. His best work seems to be put into the still-life which appears in some of them. His portraits are rather weak, they lack any definite character, they all seem to have the same characteristics. Mr. Shepherd has a habit of putting thin washes of light oil-paint over dark surfaces, and this is apt to give a chilly effect to the quality of his paint. In his own way he is accomplished, and one recollects with pleasure some of his paintings of interiors as he has painted these subjects and exhibited them consistently for a good many years.

There is a certain frank directness about Mr. A. Neville Lewis's painting of gipsies, but they are merely things seen and set down, without malice; they have behind them no philosophical conclusions, and thus do not tell us what the artist thought of his subjects beyond his impressions of them in various attitudes. One concludes that he was not looking for beauty, but for unusual types, some of which it was a little less than kind to record with such blunt objectivity.

RAYMOND MCINTYRE.



SIR REGINALD BLOMFIELD'S DESIGN FOR THE REFACING OF THE CARLTON CLUB.

From the Royal Academy, 1923.

An Exhibition of some Works of the late Ernest Newton, R.A.

I AM happy to write a note on the collection of Ernest Newton's works at the A.A., but I should be very much interested to see a considered judgment of these works by a man of the younger generation. My own feeling is that while individual preference in matters of style or treatment has its place, adverse criticism is disarmed by the soundness and completeness of the work. There is no crowding of features or competition between them, no errors in scale, no slovenly planning, no mannerism, and no forcing of the pace. In each case the treatment is the logical outcome of the plan, and the plans are wonderful: a good many of them are shown, but many more would have been acceptable. For instance, the plan of the house at Harefield, which was a particularly skilful one. The arrangement of the small houses is almost perfect; enough room for each part and no more; windows, doors, and fireplaces rightly placed, good headroom on the stairs, direct service, simplicity, sound building: and the planning of the large ones, great houses like Burgh Heath or the house at Kingswood, for instance, is so generous and dignified, without any loss of homely domestic character, that one can hardly think of any cases where it has been better done: in houses, that is to say, that are homes as distinguished from palaces. Some of these large houses show very interesting points in arrangement: the house in the Duchy of Luxemburg, with its courtyard for the domestic offices, large and adequate; or the kitchen block of Burgh Heath in which there is a large central lobby, top lighted, which becomes a small open court above for lighting the passages on the upper floor.

It is very interesting to follow the evolution of these plans, the houses growing steadily larger, but now and then a small one being interjected, showing the old painstaking fitting and scheming, but with a good deal of "interest" added. I regard the house at Haslemere, built for Mr. Lewis Wigram, as the one that more than any marks a new departure, but the difference was one of opportunity rather than of skill. It is well worth noting how clearly the roof was kept in mind in the preparation of every plan, and how well the chimneys are placed in relation to the roofs; indeed, I think the outstanding thing apparent in all the multitude of examples shown is the way in which the whole design was studied in the ground plan; the plan was

paramount, but it was designed throughout with an eye upon the disposition of the exterior of the building.

Another thing to be noted is the great number of methods of building by means of which Newton expressed himself: they vary from tile hanging to flint work, and from rough-cast to granite, but all are used well because he held closely to the manner sanctioned by the "old work" tradition in each case. The feeling for material and the influence of it on design is notably apparent in Luckleys, a long, low, beautifully grouped house in which all but essential detail is eliminated, but the walling has a very unobtrusive diaper pattern that makes it rich and interesting. Newton not only realized the importance of scale—it is apparent throughout the exhibition—but he was very particular about the colour and texture of material, and the result of this is that his buildings always looked as well in execution as in drawing—in fact, far better.

A great many things other than country houses are shown—a vicarage in Hoxton, various street fronts, including the charming bank at Bromley, two or three churches well and seriously handled, the interior of the Chapel of the House of Retreat in Lloyd Square—really good work of its own kind—a great convent in France, and others all showing character and feeling, but it is as an exponent of the possibilities of the English country house that Newton will always be known. It would be ungracious to compare his work with that of others who handled similar problems with distinguished success, but probably the truest characteristic of it is the touch of the English tradition and of no other.

A very striking feature of the exhibition are Newton's original sketches for his houses. From first to last he proceeded by the same method: plans and elevations carefully and correctly but easily drawn by hand in writing ink on tracing paper and tinted with coloured chalk. The care with which these first studies were made is proved by the fact that the final working plans vary from them hardly at all. It was a method that involved most painstaking effort, but it made the rest of the task much easier than most people find it, and its value was always apparent in the finished building.

A. K.



FEATHERCOMBE, HAMBLETON, SURREY.

The late Ernest Newton, R.A., Architect.

Correspondence.



GATCOMBE, MINCHINHAMPTON.

Carclew House.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Your readers may be interested to see the accompanying photograph of Gatcombe, Minchinhampton, the design of which in your April number Mrs. Tabor compares with Carclew. My maternal great-great-grandfather, Edward Sheppard, caused Gatcombe to be built soon after his accession to the property in 1770, but, as Mrs. Tabor says, no record of its architect has come down to us, although Wood the Younger of Bath has been suggested.

There is, however, little in common between Carclew and Gatcombe; whereas the former does appear to be an architect's conception, Gatcombe is more likely to be the outcome of local masons' talent (which in this stone district was of a high order) and pattern books.

Certain portions of the detail at Gatcombe are incomplete, as may be seen from the "boasted block" in the tympanum and the blocks for the handles to the stone urns by the front entrance, and in other respects, too, the impression is left of an unfinished and hurried piece of work. That Edward Sheppard curtailed the cost during construction is probable, for on his death in 1803 the property was already mortgaged.

The building to the left of the house is the original Sheppard orangery, the connecting conservatory being an addition by the second Ricardo.

The stone urn and pedestal in front of the wood is a particularly attractive piece of work.

As an architect I cannot but regret the building of Gatcombe, for my ancestor in raising a new home decided to pull down his old one which stood close to the church at Minchinhampton. Of this Abel Wantner, writing about 1710, says, "just behind Squire Sheppard's most pleasant habitation groweth one of the finest groves of pine-like ash and beechen trees in all ye County; County do I say, nay in all ye Kingdom." This old house, if Kip's illustration in Sir Robert Atkyn's "History of Gloucester" may be relied upon, was an altogether pleasant house of the Cotswold Manor type.

Yours faithfully,
THOMAS FALCONER.

Amberley,
Gloucestershire.

Carclew House was illustrated in THE ARCHITECTURAL REVIEW of April 1923, in an article dealing with the Cornish village of Devoran. The writer stated that he had not been able to discover the name of the architect of Carclew, and Mrs. Tabor, writing later, compared it with Gatcombe, illustrated above, the architect of which is also unknown. The Editor has now received the following note from Sir Lawrence Weaver, who writes:—

The mystery of the designer of Carclew is only a little one. Some years before 1728, when Samuel Kempe died, he began to build there "a noble house which he did not live to finish," and no one took on the task until after 1749, when "the great Mr. Lemon" bought the estate. By 1758 he had built the big entrance portico and side

pavilions, as an engraving of that date attests. Mr. Lemon employed William Edwards "to alter enlarge and fit up with colonnades and offices" the carcass left by Samuel Kempe, but who designed the carcass does not appear. The existing flank pavilions and connecting loggias are of a much later date, probably about 1770. I have failed to identify William Edwards with any other Cornish house, but there was a South Wales architect and bridge builder of that name who was, like the Carclew Edwards, "a self-educated architect, the son of a small farmer." Tonkin says that the Carclew Edwards was much employed in the West of England. The Welsh Edwards built the famous Pont-y-Pridd and half a dozen other bridges; also a meeting house, but no Welsh country house, so far as I know.

Whether there were two architects of the name I cannot say, but there seems no doubt that Carclew owes its shape to a William Edwards.

Maurice Drake: an Appreciation

Maurice Drake, the glass painter and novelist, died last month at the early age of forty-eight. Quite lately he suffered a bad illness from which, however, he appeared to have recovered, and his death came as a great shock to those who only recently had seen him in apparent good health. We hasten to extend our deepest sympathy to his wife and the relatives he leaves behind for their irreparable loss. He lies buried in the cemetery at Teignmouth.

His chief work was confined to glass painting, though to the world in general he was better known as a novelist. Novel writing, however, was only his hobby, and he never wrote a great work. Nevertheless, some of his books are amongst the best novels of adventure written to-day. He wrote purely of adventure. His books showed a broad mind, imagination, great vitality, and to some degree, originality. He wrote of the sea and its romance (or apparent romance)—the hard, healthy life of the sea and the toughness and attraction of the sea-going man. He found interest in the more modern contrivances of the sea, such as the engines and great machinery of ships. The salvage trade in particular seemed to appeal to him. Perhaps his happiest effort, though he himself preferred "Wrack," was "W.O.2." Its breezy style, its description of the sea, and its mystery, showed the author at his best. One felt in this book the author had done all it was possible to do with his material: a dexterous plot, powerfully sketched characters, and a subtly clever mode of writing. It should also be mentioned that his few character studies of women were remarkable for their penetration and delicate originality.

But, as stated before, novel writing was not his career. He regarded it merely as a hobby. Although his fame lay in connection with his books, it was glass painting that received most of his attention. The craft had been in his family for generations, and he first learnt the art in his father's studio at Exeter. A great deal of his work is to be found in the churches of the West Country. The task of restoring the fourteenth-century panel recently discovered in Chelsea Old Church was put into his hands—a task which unfortunately was unfinished at the time of his death. He did his work in the style of the mediæval craftsmen, whom he particularly admired.

His service to glass painting will be lasting. It was greatly due to his zeal, and as the result of one of his great ambitions, that "The British Society of Master Glass Painters" was founded shortly after the war. Of books on the subject written by him, "A History of English Glass Painting" was one, and "Saints and their Emblems," written in conjunction with his brother, was another. On whatever topic he wrote he was able to hold the sympathy and attention of his readers by his clear, glowing, vital English. His latest novel, "The Doom Window," which will soon be published, has its plot woven round glass painting. He had been a frequent contributor to THE ARCHITECTURAL REVIEW, his last article on "War Memorial Windows" appearing in the issue for November 1922.

During the war Maurice Drake served in the Dorset Regiment, and it is thought that his death was undoubtedly due to the hardships he suffered during that time. It is of the greatest sadness that one with a personality such as his should have died so abruptly, and at so early an age.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

The Cupola of the Horse Guards, Whitehall, London.



Photo: W. A. Mansell.

THE CUPOLA OF THE HORSE GUARDS.



THE CUPOLA OF THE HORSEGUARDS.

William Kent, Architect.

Measured and Drawn by Christopher J. Woodbridge.

Recent Books.

Continental Stagecraft.



"DAS RHEINGOLD": VALHALLA.

A setting by Linnebach and Pasetti. The gods are grouped in deep shadow on a conventionalized arrangement of rocky levels in the foreground. The castle becomes slowly visible in the sky beyond, built of beams of light, hanging in the air like a cloud. At the National Theatre, Munich.

(From "Continental Stagecraft.")

"Continental Stagecraft." By KENNETH MACGOWAN and ROBERT EDMOND JONES. London: Benn Bros., 8 Bouverie St., E.C.4. 25s. net.

There are encouraging signs that this country is arising and shaking off the shackles with which it had allowed itself to be bound by the purveyors of pornographic revues, vapid musical comedies, and bedroom-cum-lingerie French or American farces, whose souls ventured no higher than box-office returns and for whom the very word "drama," even in this land of Shakespeare, Sheridan, and Shaw, was but a cry of the high-brow and the crank. The "Reandean" Company has recently imported the Schwabe-Haseit system of lighting, two of Karel Kapek's plays have been performed, and the marionette players from Rome have appeared at the Scala. These are hopeful portents. Yet anyone reading Mr. MacGowan's account or looking at Mr. Jones's illustrations of contemporary Continental activities will realize the immense distances to be traversed before our own can compare with them.

The authors of this book hustled round Europe in ten weeks during last summer, and visited some sixty performances; the result is a somewhat incoherent product, and consequently comprises slightly indigestible matter for the reader. The object of the book, we imagine, is not so much to propound a theory as to present facts, yet there is an impression of conflict between these two purposes. Whatever theory there is concerns itself with a revolt against realism: against plausibility. This, at least, is easy to comprehend, although each reader will have his own idea as to the precise connotation of these words as applied to the drama; but when he comes upon such a sentence as this, "Both Ibsen and Strindberg come out of Romanticism into Realism, and pass on into a Symbolism that is far on the way towards Impressionism," he will pant for the lucidity of the Ten Commandments.

Every kind of departure from the stage as it is most commonly found in England, that is to say, with its proscenium and scenes as bequeathed to us in the seventeenth century by Guiseppe Galli da Bibiena (although Bibiena was far from a realist, as a study of his designs at the R.I.B.A. will show), is to be found on the Continent. Yet the main trend is to thrust the actor forward

into and amongst the audience. This is nothing new. The amphitheatre, the courtyard theatre, the theatre in the church or on the church steps, the theatre of antiquity, and the theatre of Shakespeare, were variations on this arrangement. But its revival brings infinite complications. It is essential that there be always some distinct cleavage between the players and the audience, otherwise drama ceases as such. It becomes a party.

This cleavage may be effected by the use of verse; by dealing with supermen, gods, or figures of mythology; by treating of people of distant lands or past ages; by the introduction of music or dancing. But where all such subjective devices are absent the cleavage must be made objectively by setting the players behind the proscenium arch. The authors realize that these new theatres have their limitations. The Redoutensaal, at Vienna, which is simply a large eighteenth-century ballroom in the palace, or the Cirque Medrano, which is the usual form of circus, or the Vieux-Colombier, with its fixed setting and projecting stage, each must fail with certain types of plays.

It was this fact, probably, which led Max Reinhardt, when he converted the Schumann Circus at Berlin into the Grosses Schauspielhaus with the aid of Hans Poelzig, to endeavour to combine all the elements. "He put in the Greek orchestra, surrounded on three sides by spectators. He made the floor flexible in its levels, and led it up by adjustable platforms to a stage at one side of the house. . . . He made the thing a compromise between the Greek theatre, a circus, and the modern playhouse, by slapping a proscenium arch into the side wall and installing behind it a huge stage with all the mechanical folderols of the day—great dome, cloud machine, revolving stage." Yet it was a failure. Reinhardt went to Salzburg to produce Calderon's "The Theatre of the World" in the Collegienkirche, and thence on to the Redoutensaal at Vienna to tackle the problem of making a convincing theatre out of a state ballroom. This is certainly a courageous employment for one who has been accustomed to handle vast crowds, enormous stages and arenas, and complex machinery. But the day of complicated stage mechanics is passing. Linnebach, of the Dresden Schauspielhaus, which was once the most marvellously equipped theatre in Europe, is, so we are told, using the word "*einfach*" a good deal. And what is,



"OTHELLO": ACT IV, SCENE 2.

Iago lurks in the shadow of a great black shape distorted like the trunk of a tree. Cassio pursues Roderigo along a narrow path which skirts the base of the cyclorama: you see their running figures far away and small.

(From "Continental Stagecraft.")



"RICHARD III": GLOUCESTER AND HIS SHADOW.

A high green-gray wall extends straight across the stage; in front a lower wall. As Gloucester speaks—

*"Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass,"*

a spot-light concealed in the prompter's box is suddenly turned on and his shadow looms up, huge and sinister.

(From "Continental Stagecraft.")

after all, the use of it all if it still takes a hundred and fifty stage-hands to cope with a rehearsal of "Das Rheingold," and as for cutting down the waits, there is as yet no machine for rolling the tenor out of one set of tights into another!

But if the machinery is becoming simplified the lighting is gaining in complexity until it threatens to exceed in importance the actors themselves, and this it is that makes us disagree with the authors in thinking that the actor must come into greater prominence; on the contrary, he must sink, until he becomes but one element in a synthetic whole. Possibly he will be entirely superseded by marionettes, by a stage Robot, or he will have to wear a mask, but he must be conventionalized and brought to heel. The lighting, in fact, has become an active means of producing emotional effects. There are detailed accounts of performances of "Richard III" and "Othello" produced by Jessner at the State Schauspielhaus at Berlin (Jessner has introduced the third dimension, height, into his productions; every setting has steps in some form or other and partisans wage hot warfare around the *Jessnertreppen*). "Jessner is quite arbitrary in his handling of light as his handling of people. He uses light and shadow as a parallel expression to the play. Light and shadow act the drama almost as much as do the players. The light is not in the least 'natural,' it suits the mood of the scene."

The Fortuny system of lighting, which scarcely reached England, is now almost entirely superseded. The introduction of the high-power electric bulb, which replaces the arc lamp, is largely responsible for the change. The combination of these lights with the cyclorama enables an infinite variety of effects to be obtained, and now added to this is the device, recently introduced into England by Mr. Basil Dean, by which scenery—particularly moving clouds—can be projected on to the cyclorama. Thus light, the infinitely flexible, adjustable, and illusive, is indeed superseding paint, with its harshness and its distorted perspectives.

All these changes have, of course, required either new buildings or the adoption of old ones to house them, and continental architects do not stand aloof in such matters but enter into the closest collaboration with the producer, the artist, the stage mechanic and the actors. Following on Schinkel and Semper came Max Littmann and Oskar Kaufmann, and yet later, Hans Poelzig and Oskar Strnad. Littmann did away with tiers at the Prinzregenten Theatre and the Künstler Theatre (illustrated in THE ARCHITECTURAL REVIEW of November, 1922) at Munich; but often the rake is too steep in these theatres and is uniform instead of being graduated and bowl-shaped. More recently Kaufmann has designed the Volksbühne at Berlin. Aisles are eliminated and the audience "is united in a single responsive body." The auditorium opens on to wide side passages so that three thousand spectators can pass out in a single minute. How the latest building will ultimately emerge is a matter equally of interest and conjecture. This is the kind of problem that the situation creates. It has arisen in connection with a *Festspielhaus* at Salzburg, for which Poelzig produced the tentative plans that were shown recently at the International Theatre Exhibition, but the scheme now apparently calls for a semi-circular forestage with a revolving stage in its centre, a travelling cyclorama of the Ars pattern (a lighting equipment belonging to a Swedish company which includes a moving cyclorama, floor lamps in moving chariots, cloud machines, projectors and other complications) behind this revolving stage, a larger cyclorama taking in still a deeper stage, and another and a larger cyclorama behind that. The proscenium is to be adjustable to suit the production, so is the house, which is to have a ceiling that will let down and change the seating capacity from three or four thousand to fifteen hundred.

To every one interested in the theatre—and what architect should not be?—this book is an invaluable guide to modern continental tendencies some of which are already finding the Channel not that insuperable obstacle that it has been for so long.

H. J. BIRNSTINGL.



"SAMSON AND DELILAH": THE MILL.

An example of an essentially ornamental theatrical setting, designed by Isaac Grünewald for the Royal Opera in Stockholm. A slanting shaft of light strikes the millstone in a vivid crescent. As the wheel travels in its track this crescent widens to a disk of blinding light, and then shrinks again. The actual forms of this setting are sublimated into an arresting composition of shifting abstract shapes of light.

(From "Continental Stagecraft.")

Spanish Rooms.

"Spanish Interiors and Furniture." Photographs and Drawings by ARTHUR BYNE with brief Text by MILDRED STAPLEY. New York: William Helburn, 418 Madison Avenue. Price \$40 in portfolio. Bound in two volumes, cloth \$50, half morocco \$55.

Mr. Arthur Byne is to be congratulated on having brought together and reproduced by photography and a few pen-and-ink drawings such a comprehensive portfolio illustrating Spanish interiors and furniture; a very arduous task indeed, considering the real difficulties that exist in tracing out and selecting the best examples to be found in a country of such wide extent as Spain, and considering also the trouble of getting access to the interiors of private houses. Not so many years ago, indeed, the travellers to the Peninsula had few opportunities of studying, save in the shops of the dealers, what Spanish furniture really was, and it is only of recent years that wealthy Spanish noblemen and artistic societies, stimulated no doubt by the now universal appreciation of old furniture and fittings, have formed collections and museums of genuine pieces, with the desire to re-create the interior arrangements and atmosphere of days gone by.

Many of the illustrations showing interior views are delightful, and display that austere simplicity prevalent in the sixteenth century. There are others, however, that are hardly true to life. Obviously they exhibit arrangements where the furniture displayed is genuine enough, but, as Miss Stapley points out in the brief text accompanying the photographs, the views given of the modern Spanish collectors' houses are often overcrowded.

Miss Stapley's remarks also with regard to the early Moorish influence and the works of the Mudejar period are particularly interesting. One or two corrections in the spelling of Spanish names, however, might be suggested. Should not the word Vargueño be more modern spell Bargeño, and the title Marquesa de Bermejillo be substituted for Marquesa de Bermejilla?

On looking over the photographs one feature may be observed that stamps an interior as being thoroughly Spanish, and that is the "azulejo," or coloured pattern tile, a material for paving floors and lining walls, greatly used by the predecessors of the Spaniards, the Moors, and most suitable for a hot insect-ridden country. Wood panellings and window linings were for this reason studiously omitted, and we find tiles used even as brackets for supporting shelves. Perhaps the most interesting plates showing the use to which the Spanish put tiles are those of kitchens with their quaint hooded fireplaces.

Another decorative feature borrowed from the Moors and extensively used in Southern interiors was the enriched plaster friezes and surrounds to windows and doors: intricate patterns cut out by skilled workmen before the plaster had set. In later days these patterns were cast and afterwards gone over by hand.

The decorated pine ceilings or "artesonado," however, are perhaps the most typical feature of a Spanish house. The most elaborate form of ceiling, called a "media naranja" (half-orange), is to be found on many staircase walls. A few examples are given. Possibly the finest one is in the Palace at Guadalajara.

The corbelled-out gallery surmounting the four walls of large apartments is another characteristic Spanish treatment. Plate 106 shows the Audiencia at Valencia, perhaps the finest apartment in Spain, but not done justice to in the choice of view of the photograph. Another good example of this type of room can be seen at the University at Alcalá de Henares.

Finally, in interior views, the characteristic Spanish custom of placing furniture against the walls will be noticed.

Tables and chairs were made in great profusion in Spain, and their chief traits are well known, but chests of drawers and tallboys were hardly ever made. The Spaniard, it would seem, kept his clothing and linen in large chests or coffers, and many splendid examples of these are shown in this work. Illustrations are also given of the Spanish cabinet called the Bargeño. It is a pre-eminently Castilian piece of furniture, and consists of two parts, an upper and a lower. The upper is a box filled with little drawers and compartments with tiny doors, and its face is hinged to open downwards. Every Spanish house contained a Bargeño; it seemed to answer the double purpose of desk and cabinet. This work also presents many beautiful specimens of benches which were as indispensable as chairs and tables. The tables, indeed, are most interesting. The majority of the fine specimens came out of the monasteries and convents, and are

usually known as "fraileras." Earlier types were formed of large boards, built up on trestles, or supported on a centre-post with spreading feet. These are all described in the letterpress.

In conclusion, it is hoped that the authors will continue their good work and publish further specimens of native Spanish furniture and interiors to be found in the northern provinces of the Peninsula.

A. N. PRENTICE.

Mural Painting.

"The Art of Gerald Moira." By HAROLD WATKINS. London: E. W. Dickens, 371 City Road, E.C. Quarto, 21s.

No artist in England has brought mural painting nearer the stage in which it exists in Paris—the real home of it—than Gerald Moira, and it is a fitting and a useful thing that this handsome book should appear just now when the misfortune of Moira's resignation of the professorship of painting at the Royal College of Art is fresh in mind.

Of the work he has done no reminder other than itself is needed. The early essay on the Trocadero entrance hall is seen and admired by hundreds of people every day, and the Tennysonian subject still appeals. So does the series from the Wagner operas at the Throgmorton Street restaurant. Shakespeare is illustrated in Mr. H. T. Hare's Passmore-Edwards Free Library at Shoreditch. All these works were done in coloured reliefs—the modelling by Lynn Jenkins, the design and painting by Moira.

Then Moira worked alone and decorated either in coloured relief, in which he did his own modelling, or in painting, the Ullet Road Unitarian Church, Liverpool, an extensive and magnificent series of subjects of an allegorical character. This was in the last year of the nineteenth century. The new year opened with the beginnings of a new association with Mr. T. E. Collcutt, who was building the P. & O. Pavilion at Paris for the International Exhibition. This, alas! was demolished, but the decorations in some thirteen liners followed, but, alas, too! half a dozen of these were destroyed during the war. Enough exist to show what all were like, however, and the importance of this period cannot be overlooked.

By this time Moira had set a standard in mural painting, and he was now to add stained glass to his designing. The result appeared in the boardroom ceilings and staircase of Lloyd's. The four elements and the four winds were treated. Allegory's aptful aid was again called in for the decorations of the United Kingdom Provident Institution in the Strand, as also in the mosaics of dancing, feasting, and allied subjects at the Holborn Restaurant.

It is noteworthy and highly satisfactory that all these things were done for the public eye: the palaces of the people were being decorated as heretofore those of kings and nobles. There was private work, however, and one example was done for that public benefactor, Andrew Carnegie, at Skibo Castle. The stained-glass windows that the painter Moira designed were not painted: the artist went back to tradition.

Again Moira was engaged for public decorations, and again his painted ceilings, lunettes, and panels were allied with windows. At the Central Criminal Court G. F. Watts recommended Mr. W. E. Mountford to go to Moira, and this was done; Moira and W. B. Richmond together carried out the whole mural scheme. The latest work done by Moira is that of decorating the church of St. Paul at Knightsbridge. After the armistice he was much occupied with war pictures for the Canadian Government and others, and war memorials.

Throughout his long career Moira has been a prodigious worker. For twenty-two years he occupied his professorial chair at South Kensington, and it was this period that produced the decorations enumerated. During the whole of it he was exhibiting large pictures in oil and drawings in water-colours at the Royal Academy and elsewhere: strong, sound work, neither perfunctory nor hurried; always full of the joy of colour and of life. A remarkable record for a man of fifty-five. Moira is an Englishman born of parents who are three-parts Portuguese and one Spanish, and there are no other Englishmen who have rendered so great a service to mural art in Great Britain. His principles he sets forth in a trenchant way in this book, which contains thirty-six plates in colour and black and white.

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Chinese Sculpture.

In a paper by Mr. Ernest H. R. Collings on "Chinese Sculpture," read recently at the Whitechapel Art Gallery, some interesting information on the art of China was forthcoming, the following being a few extracts:—

"The fundamental thought of the Chinese, a nomad people settled in a fertile land," Mr. Collings said in his paper, "is gradually emerging from confusion as a singularly common-sense view of universal law, and this is expressed in their art, the tangible symbol of their thought and feeling, serenely and happily, as the student will discover if he will penetrate that barrier of cunning craftsmanship and demon ingenuity which, because it is Chinese, quaint, or curious, has been so often uncritically accepted as the inner shrine itself.

"We may study the sculpture in three principal classes: (1) stone (including jade); carvings in relief and in the round; (2) metal; sacrificial vessels and other utensils and objects, mostly in bronze; (3) clay; figures of human and imaginary beings and animals, associated sometimes with small architectural models.

"In clay are the figures, generally naturalistic, recovered from graves of the T'ang dynasty, and heralded by the more roughly modelled objects and figures of the Han dynasty. The most exhaustive study of such figures has been made by Berthold Laufer in his 'Chinese Pottery of the Han Dynasty' and 'Chinese Clay Figures.'

"It is to Laufer, also, that one must turn for any extended knowledge of the use of jade in China. His 'Jade: A Study in Chinese Archaeology and Religion,' is as absorbing as a romance, and the following quotation will indicate one of the vistas opened out by it:—

"They did not conceive of their cosmic gods as human beings, but as forces of Nature with a well-defined precinct of power, and they constructed their images on the ground of geometric qualities supposed to be immanent to the great natural phenomena."

"The most important remains in stone are sculptures associated with burial sites. The most important work appears to date from

A.D. 453–906, a period during which Rome fell, the Slavs appeared in Greece and the Arabs in Spain, and when, through the medium of Byzantium, Asiatic art potently revealed itself in Europe."

As a guide to the understanding of the atmosphere in which much of the work was produced, the paper suggests De Groot's "Religion in China: Universism. A Key to the Study of Taoism and Confucianism."

"The author," says the paper, "insists that the differing religions of China have one stem which has grown from an all-embracing vision of Nature, in harmony with which and according to the laws of which man should live. Man, he shows, is both a product and a part of the 'Order of the World,' which manifests itself by means of the alternating and interflowing principles called by the Chinese the Yin (assimilated with the cold and dark Earth) and the Yang (assimilated with the warm and luminous Heaven). De Groot leads the reader, from a consideration of man as a product of this dual soul of the Universe, himself possessing a dual soul, to those forces and phenomena of Heaven and Earth which are beneficent to him and those which are antagonistic; and how he may best adjust himself to such opposing influences that harmonious and happy life may be his. It is eventually shown that the configuration of the Earth, the contour of mountain and valley, the shape of stone and tree, all play their parts in the planning of cities, the erection of dwellings and tombs.

"The ancient bronze vessels must be included in any survey of sculpture, for in them is found as vital a sense of form as any ancient art has to show. I would emphasize the perfection of the convex shapes, fitness of decorated part to the whole, and chiefly the authoritative control of the bursting energy of spirit in which they appear to have been conceived. It is not fanciful to see in them the centaur-like life of nomad men, curbed as by a tight-held rein when settlement in fixed abodes compelled submission to new laws. Emphasis on the spherical (to be seen in vessel and tree, in beast and man) persists in the Han reliefs, but the fire of creative form is cooling. In these stately silhouettes, of mythical and historical scenes and the like, we pass from the life of the open to that of the settlement; we feel, as well as see, in

(Continued on p. xxxviii.)

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the very contours, the developing routine of ceremony, the difference of courtiers, the ordered life of settled communities. Nevertheless, if not so swift as formerly, a strong under-current of the blood of life remains. With the T'ang clay figures we seem to reach a point where restraint is lessened because there is not so much to curb. We find sharply differentiated individuals, musicians, warriors and women, some elaborately, some simply dressed, in what may be termed *life-like* attitudes, naturalistic animals at rest and in movement."

An idea, Mr. Collings says, of the carved guardian figures of the tombs may be obtained at the Victoria and Albert Museum, and there are also two similar figures, though not such good examples, at the British Museum.

In conclusion he says: "The quality pervading China's sculpture seems to be receptivity, a mirroring of universal law, an acceptance of Nature's way. The figures wait, purged of all mean attributes, all selfish desires; looking upon the route they came, they stand at the gate of the future, and, as we gaze upon them, it seems that an intangible spirit has descended and, entering, has quickened them with an ecstatic inner life."

The Faculty of Arts.

At the second annual conference of the Faculty of Arts, held a few days ago at the Central Hall, Westminster, with the Hon. Sir John Cockburn (chairman of the council) presiding, the subject of popularizing art, which is the splendid object of the faculty, was discussed at length. The faculty aims at giving the creative arts power and influence equal with that possessed by the organized professions, and also at securing adequate representation for the arts in national and international affairs.

Sir John Cockburn, in the course of his speech, said that they wanted to create an appreciation of art among the public, without which the work of the great artists and geniuses of the day was in vain. The great Renan was visiting an Egyptian museum one day, when the curator declared that the Greeks copied their art from Egypt and had invented nothing. Renan

replied, "Nothing, nothing—only the beautiful." Bringing art to the public would prevent vandalism.

In the afternoon the subject of the advertising poster was brought up. Mr. Johnson Baird (vice-chairman of the council) said that a great change had come over our people, who would have been shocked years ago if commercial art had been mentioned at a Royal Academy banquet. They all owed much to the Prince of Wales, whose speech had given a tremendous lift up on behalf of the recognition of commercial art. Mrs. Kingsley Tarpey, speaking as a painter, also said it was a great pleasure to see the perfectly delightful series of posters on our Underground railway stations. With such a high standard there was great hope for the art in the future.

Sir Lawrence Weaver (director of British Exhibits at the British Empire Exhibition at Wembley) explained what was being done to house the works of art. They could not, he said, limit these to the work of living artists, because our visitors from various parts of the Empire would like to see what progress had been made, and room would have to be found for "such fellows as Gainsborough and Reynolds." (Laughter.) He admitted that it was a very complicated and difficult matter to decide the question of English nationality, but it was necessary to draw the line somewhere. The decision involved some curious exclusions, such as Mr. Sargent, Sir Lawrence Alma Tadema (who was born in Holland), and Brangwyn (who was born in Belgium), but they had to be as logical as possible.

Mr. Kennedy North asked if it were true that the jury who would deal with the fine art section of the exhibition would be the Royal Academy, and suggested that were such the case it would "damn the whole show." Sir Lawrence Weaver assured the meeting that this was not true.

At the annual dinner the evening before, with Sir John Cockburn presiding, Lord Riddell, in proposing the toast of "Art in Daily Life," said: If one wanted to popularize a thing one must get people to talk about it. If people were to talk about it they would soon beat out an ideal and endeavour to live up to it.

Earl Bathurst, replying to the toast, said he thought the only

(Continued on p. 21.)



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way to improve art in our daily life was to encourage people, who perhaps had the wrong ideas of art, to make their homes beautiful. It was a very worthy object of the society to try to cultivate the taste of those who wanted to make their homes beautiful. He feared that modern artists were inclined to over-value the worth of their productions and asked too much for them.

The Poster Art.

As regards the advertisement poster, an interesting letter, written by Mr. A. E. Goodwin, secretary of the Federation of Master Printers, appeared in "The Times" quite lately. In it he made one or two interesting points in support of the poster as against the recent article in the same paper, which somewhat severely criticized the poster.

"No one realizes," he wrote, "more than those connected with the production of posters the damage which can be inflicted on the industry by the injudicious selection of a subject or of the site on which the finished poster is displayed. The protection of our beauty spots and places of historic interest from any invasion by bill posters is earnestly desired by every reputable printer and advertiser. But many a dismal street is brightened by displays of posters which differ in every way from those described in your article.

"The British public is keenly sensitive to any reflection on its good sense and good taste, and even a casual inspection of the great hoardings will convince most people that the advertisers themselves know that the slightest touch of vulgarity destroys the value of the advertisement. The example set by the Underground Railways has not been overlooked by other advertisers, and many of the posters issued by our leading theatres are particularly pleasing and attractive. Imagine how dull the Underground stations would be without the splashes of colour the posters give us!

"The Advertisements Regulation Bill, which has passed the report stage in the House of Lords, and may reach the House of

Commons this session, differs considerably from its predecessors. Previous Bills sought to give powers to local authorities to prevent even an auction-sale poster being exhibited in a public highway, or a time-table at a railway station. Legislation of this character is neither desired nor desirable. The new measure, in so far as it may assist local authorities to protect historic monuments and scenery from being defaced, will be welcomed by advertisers and printers.

"The Prince of Wales has, as usual, struck the right note. The poster fills a useful and important part in the life of the nation; it has been used in times of national stress, and at all times does a great deal to brighten life, and it is regrettable to see attempts to deprecate its use in its proper place."

The East London Art Gallery.

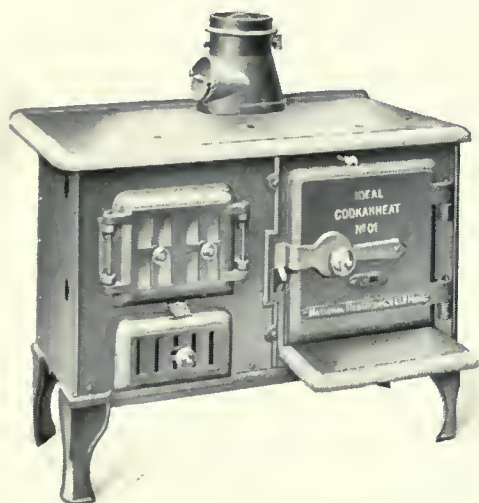
The opening of the new exhibition at the Whitechapel Art Gallery took place recently, when the Prince of Wales, who was on his way to the Lifeboat Depot next door, paid a short visit. At the opening ceremony afterwards, Lord Burnham and Mr. Charles Aitken, director of the Tate Gallery, were present.

The gallery, which was founded many years ago by Canon Barnett, is apparently in need of help, as the London County Council has withdrawn the grant it used to give in the past. Unless there is a large addition to the annual subscribers it will be impossible to keep the gallery open for more than a small part of the year.

The new exhibition contains the work of the Knox Guild of Design and Craft, and one can not only see good pottery, but watch it being made on the wheel. There are hand-woven stuffs which are dyed with excellent rich colours, and you can see them making these dyes from lichen and other vegetable matter in a stewpan that gives off a delightful scent. The notion of arts and crafts as something appealing merely to intellectual tastes is corrected by this practical demonstration of the creation of beautiful things by hand and brain from simple materials. There is nothing in this show of useful and decorative things that

(Continued on p. xlii.)

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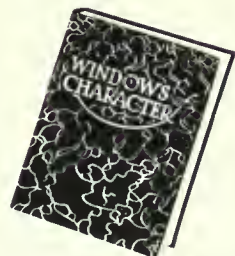
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anyone could not produce with a little taste and training by quite elementary means.

In discussing these matters Mr. Aitken suggested some ways in which the use of well-designed and honestly produced things in common use could be popularized. He thought that there was growing public for well-designed work, and more ought to be done to supply it. The buyers to the big firms could do much by showing a little more taste in selection, and the firms might show more courage in stocking things that are not standardized by machinery. There might be more openings for painters in decorating the walls of restaurants and schools, and so on. Without such opportunities for mural work it was difficult to see how artists were going to live. Craft work might be used more in such things as cups for presentation, in which a little more or less money was no consideration.

One of the encouraging things about the exhibition is what one heard about the way in which the making of simple artistic pottery and so on is entering more and more into the work of schools.

Quincentenary of the Guildhall Library.

A dinner was recently given at Tallow Chandlers' Hall to mark the quincentenary of the founding of the Guildhall Library, which has a collection second only to the British Museum.

Mr. Justice Darling, in giving the toast of "Literature and Art," said that people were more concerned with contemporary and comparatively recent architecture than England's earlier architecture. They knew the names of those who were responsible for trivial pictures and commonplace statues, but they did not know who reared such magnificent buildings as Rheims Cathedral and Westminster Abbey. Incidentally, the famous judge remarked that anybody who had seen Westminster Abbey had hopes that one of his friends or heroes was or would be buried there. (Laughter.) "One hardly aspires to it oneself," he added.

Sir Aston Webb responded for Art, and said that there was a strong feeling that the buildings of the City of London should be

allowed to be raised to 120 ft., even though the street be only 25 ft. to 30 ft. wide. If that was done it would spoil the beauty and interest of London. It would be a crime.

The original Guildhall Library was founded in 1423, and owed its establishment to the munificence and public spirit of Richard Whittington, "thrice Lord Mayor of London," and William Bury. The library excited the cupidity of Lord Protector Somerset, who took away the books and promised to return them "shortly," but never did so. The library was re-established by the Corporation in its present form in 1869, and was the first municipal public library of its kind in the country. The total number of readers and visitors since the opening in 1873 is 17,311,429.

The Names of London Streets.

Westminster City Council have decided to serve notices upon every rated occupier in New Bond Street and Old Bond Street asking for their observations on the suggested renaming of the whole thoroughfare as "Bond Street."

Similar action is to be taken with regard to the suggestion that, as a large portion of Regent Street, south of Piccadilly Circus, is now being rebuilt, the opportunity should be taken to incorporate it with Waterloo Place and do away with the old name of Lower Regent Street.

"The Times" recently had a leader on the subject, which, while agreeing that these changes were reasonable enough, held that innovations in such matters should be sparing. "Those who best know how to read the map of London," it went on to say, "will not wish it otherwise . . . Every now and then there is an agitation, happily resisted hitherto, to call Houndsditch by some other name; but, like many names in the City, it is too expressive to be lost. We would not have Bread Street renamed Milton Street on any account. . . . The church has naturally contributed in many ways to the names of streets; but Prohibition, if it ever comes into force, will have its hands full if it is to delete from the map of London all signs of the ubiquitous presence of the public-house. Here, however, we touch

(Continued on p. xlv.)

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on a larger subject, that of district names, which often have a precarious, though persistent, life. Some of them have hardly any official recognition; but they define, with much subtlety to those who are familiar with them, the status of their denizens."

Additions to the National Portrait Gallery.

It is announced by the Director of the National Portrait Gallery that the following additions have recently been made:—

George Frederick Handel (1685-1759); painted by Balthasar Denner; presented by Mr. Arthur F. Hill; portrait given by Handel to his amanuensis, J. C. Smith. (Room X.)

John Montagu, fourth Earl of Sandwich, First Lord of the Admiralty, 1748-51, 1763-65, and 1771-82; painted in 1740, in Turkish dress, on his return from the East, by Joseph Highmore. (Room XVI.)

William Ewart Gladstone; original drawing by Carlo Pellegrini, for the "Vanity Fair" cartoon, published 6 February 1869. (Room XXIX.)

Sir Frederic Madden, F.R.S.; antiquary, palæographer and keeper of the manuscript department of the British Museum, 1837-66; wax medallion, 1849, by Richard Cockle Lucas; presented by his grandson, Mr. Frederic H. Madden. (Miniature cases, Room XXX.)

George Frederick Watts, O.M., R.A., painter and sculptor; and George Meredith, O.M.; two bronze casts of medals by Sir Charles Holroyd; presented by Lady Holroyd. (Miniature cases, Room XXX.)

The following portraits have been acquired by purchase:—

Sir Edward Hoby of Bisham Abbey (1560-1617); courtier, man of letters, and favourite of James I; painted in 1583; artist uncertain. (Room I.)

Frederick V, King of Bohemia, K.G. (1596-1632); son-in-law of James I, and grandfather of George I; painted by G. Honthorst. (Room III.)

Richard Gibson (1615-1690); famous dwarf, and a miniature painter, painted, in 1659, by, or after, Sir Peter Lely. (Room III.)

James, First Baron Gambier (1756-1833); Admiral of the

Fleet; commanded the Defence, 1 June 1794; bombarded Copenhagen, 1807, and commanded the Channel Fleet, 1808-11; water-colour drawing, 1813, by Josiah Slater; exhibited at the Royal Academy, 1813. (Room XXVIII.)

John Bell, F.R.C.S., Edin. (1763-1820); distinguished surgeon, and author of "Anatomy of the Human Body"; painter unknown. (Room XXVI.)

The Mond Collection.

Through the death of Mrs. Angela Mond, the widow of the late Dr. Ludwig Mond, a part of the latter's fine collection of old Masters will go to the National Gallery subject to certain vague stipulations.

If all goes well, the National Gallery will acquire the following fine works of art: Raphael's "Crucifixion"; two panels with scenes from the life of St. Zenobius, by Botticelli; "Madonna and Child Enthroned," by Gentile Bellini; a "Pietà," by Giovanni Bellini; the large "Holy Family," by Fra Bartolommeo; "Adoration of the Three Kings," by Dosso Dossi; the "Flora" of Palma Vecchio; a "Holy Family with Elizabeth and John," by Polidoro Lanzani; a "Virgin and Child," by Titian; a portrait of Fracastro, by Torbido; "St. Mark," by Giambono, of Venice; "Portrait of Alberto Pio," by Peruzzi; "The Adoration of the Infant Christ," by Girolami dai Libri; "The Betrothal of St. Catherine," by Scarsellino; "The Archangel Michael" and "John the Baptist," by Paolo Farinato; and a "Madonna and Child, and John," by Caroto.

Also included are works by Boltraffio, Bernardino Luini, Gandenzio Ferrari, and Godoma.

Bronze Statuettes by Degas for the Nation.

The Victoria and Albert Museum announce that the two bronze statuettes by Degas, recently purchased by the National Art Collections Fund, have been deposited on loan at the Victoria and Albert Museum, and are now on view there in Room 64 at the entrance to the Offices of the Department of Architecture and Sculpture.

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Fifteenth-Century English Domestic Glass.

The V. and A. Museum has also acquired, through the generosity of the National Art Collections Fund, six roundels of stained glass from a series representing the labours of the months. These roundels were formerly at Cassiobury Park, Hertfordshire, and are rare examples of English domestic glass, dating from the first half of the fifteenth century; they are painted in brown enamel and silver-yellow stain, and are remarkable for the vigour of their execution.

Other recent acquisitions of stained glass include two Dutch panels of the Haarlem school, dating from the early sixteenth century, purchased out of the income from the bequest of Capt. H. B. Murray.

The National Art Collections Fund.

In the nineteenth annual report of the National Art Collections Fund particulars are given of the works of art acquired in 1922 for the nation through the fund by purchase or gift. They number well over 150. Among the outstanding items in the list are "A View in Delft," by that rarest of all Dutch masters, Carel Fabritius (1624-1694), purchased for the sum of £1,800, and presented to the National Gallery; a "Holy Trinity" of the French school (*circa* 1410), to the purchase of which by the National Gallery trustees the fund contributed £1,000; a collection of Egyptian antiquities of the sixth dynasty, bought for £500 and presented to the British Museum; a statuette of "Cupid," probably by Donatello, which was acquired for the sum of £651 and is now in the Victoria and Albert Museum. To the purchase of a set of English fourteenth-century tiles, acquired for the British Museum, the National Art Collections Fund contributed £500; while £136 10s. was given for a large water-colour of Alfred William Hunt, "A November Rainbow," which has now found a permanent home in the Ashmolean Museum, Oxford. Among the numerous and valuable gifts made to the nation during 1922 by private donors through the agency of the fund may be mentioned a "God, the Father," of Masaccio, a "Portrait of a Man," by Lucas van Leyden

(1494-1533), and a number of old master drawings. The national collections were also enriched by a large group of valuable works given by Sir Henry Howorth in memory of Lady Howorth.

Stowe School Appeal.

The Editor has received the following letter from the governors of Stowe School:—

SIR,—At the inauguration of Stowe School at the Mansion House, the suggestion was made by Col. Amery that there may be some who might like to help to make the new public school at Stowe an Empire school by founding scholarships for boys to proceed to the Dominion Universities from Stowe, or by subscribing to the building fund. That there is great need for the founding of the school is proved by the fact that there are six times more entries for admission than there is accommodation for. The land is secured, the educational facilities are secured, but the school needs endowment if full advantage of the great possibilities it has are to be taken.

The Minister of Education writes: "I can imagine no more fortuitous circumstance than that a great English school should be founded in a great English home noted for centuries as one of the most beautiful in England."

It was the public-spirited citizens and guilds of other days who first made these great English public schools possible, and we hope very much that some among your readers may see their way to help us in handing on the torch.

The names of all donors of £1,000 or over are to be inscribed upon a special roll as "Benefactors of Stowe." Any further information may be obtained on application to the Appeal Secretary, 74 Eccleston Square, London, S.W.1.

Yours truly,

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TRADE AND CRAFT.

Interior Decoration.

Hampton's Contract Department have recently published a booklet containing some interesting photographs of the various interior decorations they have done in the near past. Throughout the firm has worked with architects, and the method of treating the interiors has only been arrived at after a great deal of careful consideration and much consultation with architects.

The illustrations deal with hotels, theatres, public and ecclesiastical buildings, and ships. Among the important buildings whose interior decorations have been entrusted to Hamptons, is the New Metropole Hotel, London, of which several photographs testify to the good work done by the firm. The Midland Adelphi Hotel, Liverpool, is another. Among theatres the recent redecoration of Drury Lane has been done by Hamptons, and that comfortable theatre, the St. Martin's, the simplicity of which makes an agreeable change after the gaudiness of most London theatres, is also included.

The same firm has also published another smaller booklet entitled "Spring," which contains a selection of their furniture. Carpets, rugs, cushion covers, and some examples of "Sunland" unfadable fabrics are included, as well as their latest in earthenware and kitchen utensils.

The cover of the booklet bears a delightful reproduction of the painting by Pieter de Hooch, entitled "A Dutch Interior with Soldiers."

A Booklet on Lanterns.

Simplex Conduits Limited are manufacturing lanterns of every description suitable for all needs. They are made in a number of designs each adapted to its own particular purpose, and whilst strictly conforming with the high standards necessary for economical and efficient lighting, are also strictly competitive in price.

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are scientifically designed and constructed to ensure correct and even illumination over any desired area. The company has recently issued a booklet dealing with the various types of lantern which they produce.

The Story of American Walnut.

The American Walnut Manufacturers' Association, 616 South Michigan Avenue, Chicago, Ill., has published an illustrated booklet giving a brief history of American walnut, and a general description of the wood and its uses.

It is a useful publication in many ways and shows at a glance many interesting facts about furniture design and its history that are not generally known. It also describes how the various kinds or "figures" are made, and how to differentiate from good and bad work and the substitute of walnut. It creates, in fact, an interest in furniture and furniture design. Its illustrations, too, are good, many examples of work in walnut from the fifteenth to the present century serving to show how the craft has advanced and what excellent designs in furniture it is possible to produce.

The Association is a useful formation, as it helps to prevent bad work being done, and fosters the ideal of better furniture and better homes.

St. Katherine's Church, Hammersmith.

The following were the contractors and sub-contractors for St. Katherine's Church, Hammersmith, designed by Robert Atkinson, F.R.I.B.A.: J. McManus, Ltd. (general contractor); A. D. Dawney & Sons, Ltd. (steelwork); R. E. Pearse & Co., Ltd. (iron windows and leaded glazing); William Saint, Ltd. (roof tiling); Thomas Elsley, Ltd., and James Gibbons, Ltd. (ironmongery and door furniture); Fenning & Co. (marble work); Grierson, Ltd. (electric light installation); Louis Dernier & Hamlyn, Ltd. (electric light fittings); Samuel Wright & Co., Ltd. (plain and fibrous plastering); Hampshire House Workshops, Ltd. (slating); Brook Bros. & Dean, Ltd. (curtains and hangings).



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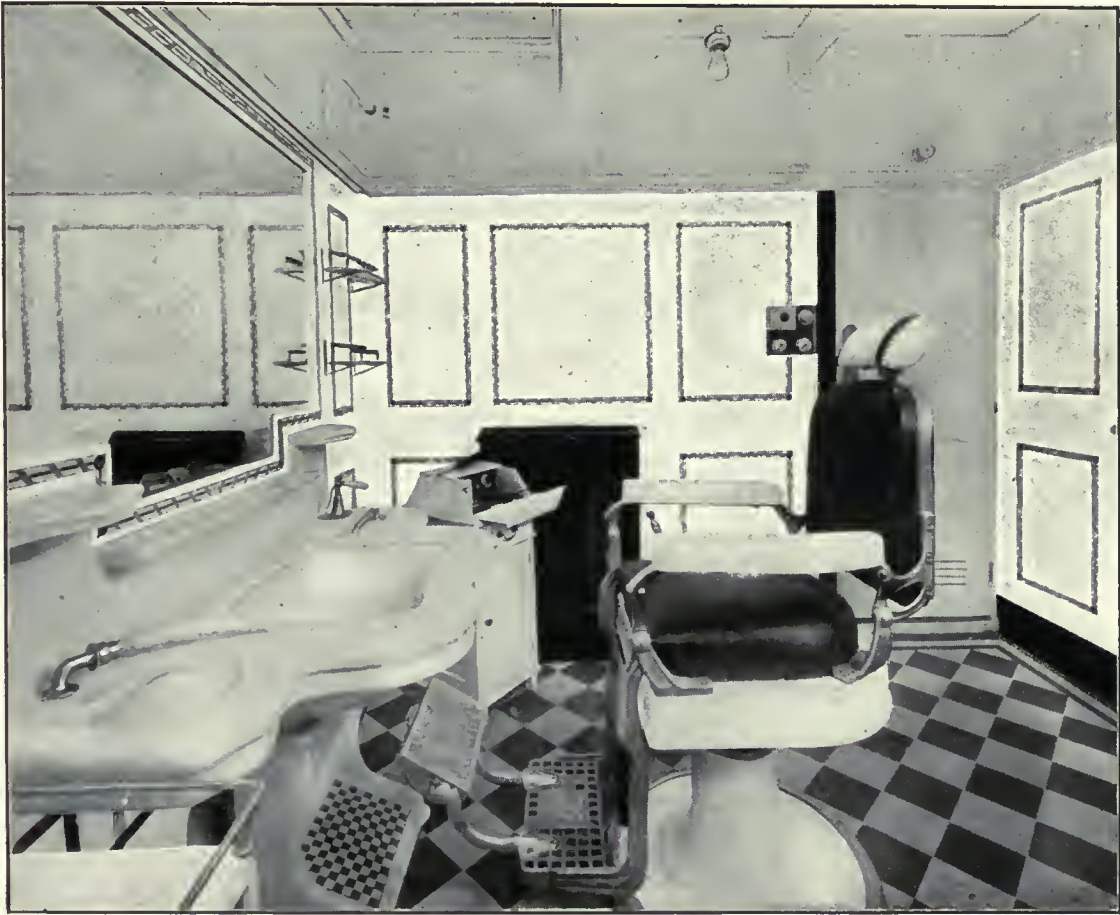
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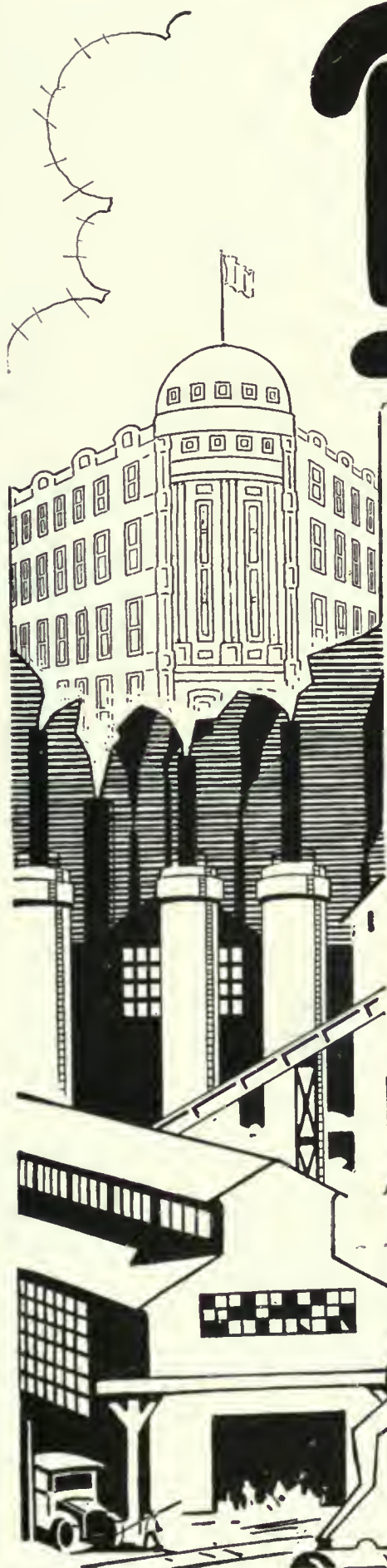
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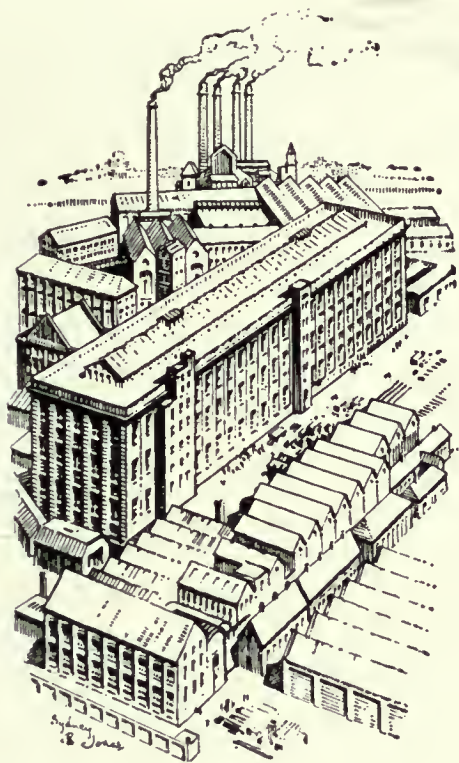
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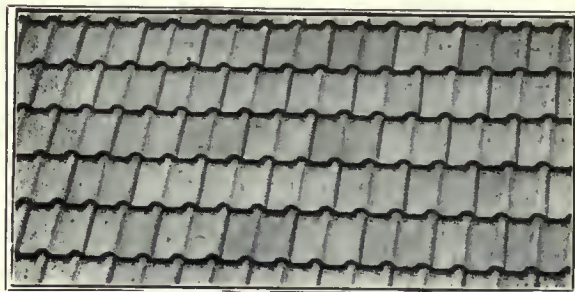
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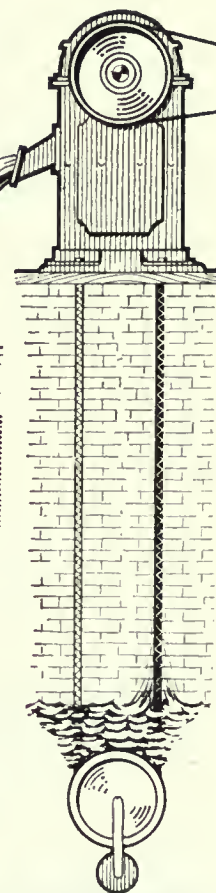
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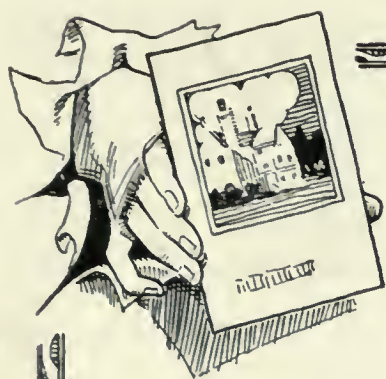
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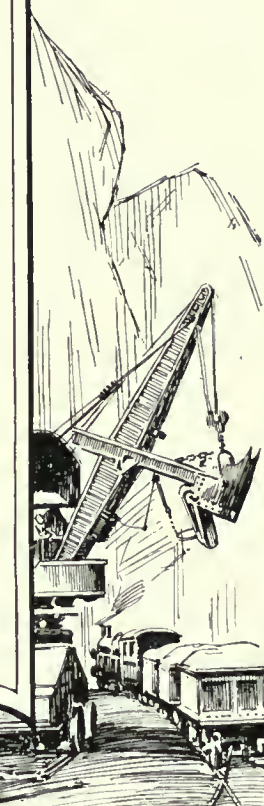
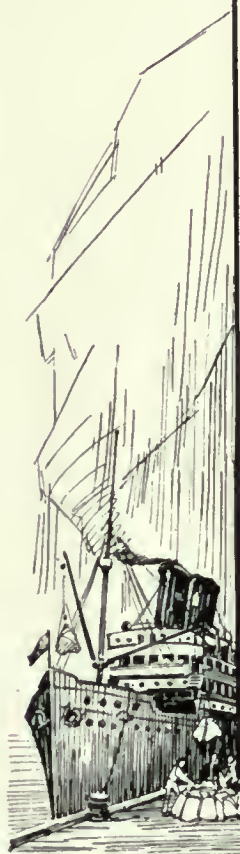
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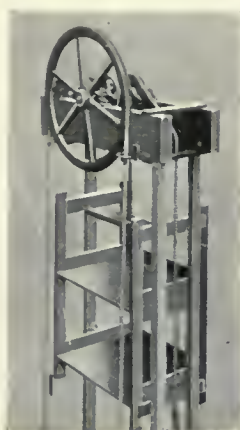
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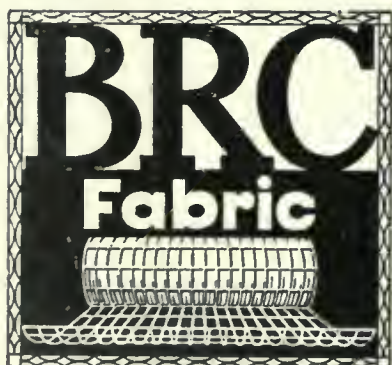
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